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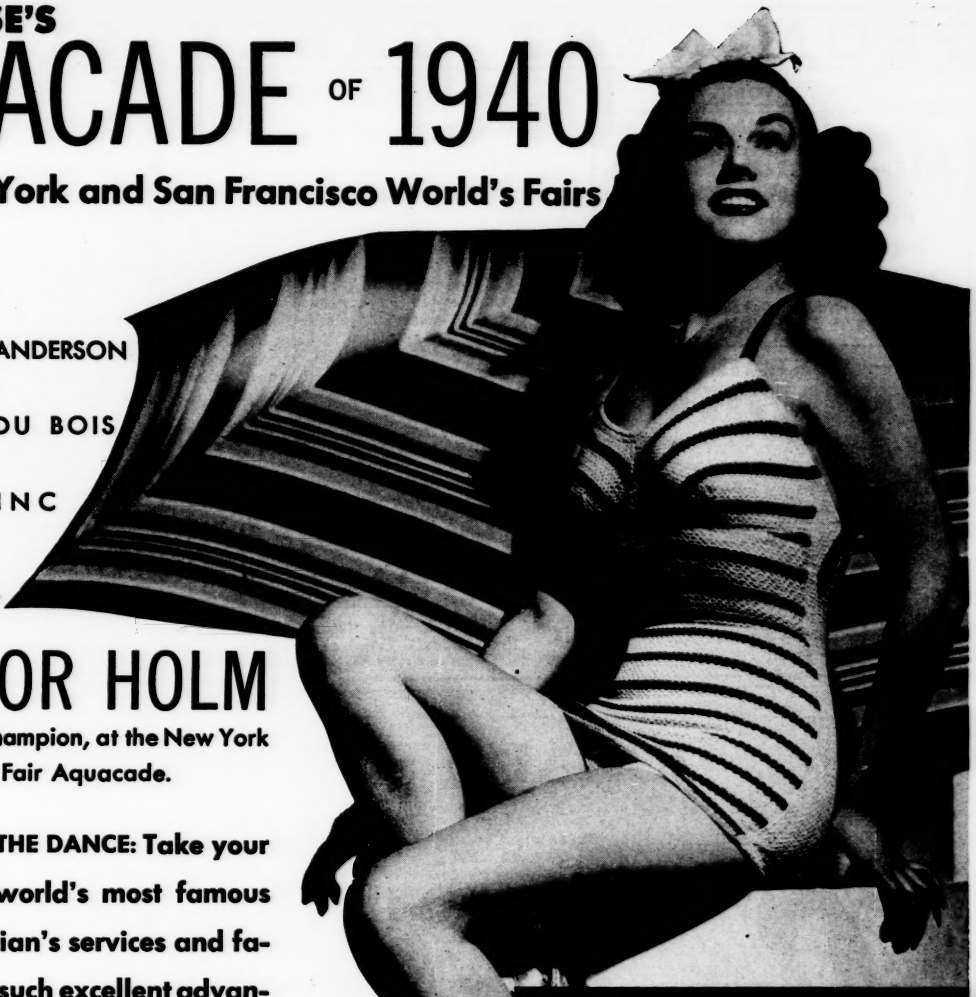

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Dear Miss Howard:

I have been a reader of THE AMERICAN DANCER for many years and have always found your pages both interesting and instructive.

Last year I visited New York for a very limited time and was able to attend the World's Fair only twice. Upon returning home I discovered that I had missed many things that would have proved of interest and benefit to me as a dance teacher.

Therefore, I would like to have a definite plan in mind before I make my visit this year, so that I can know just what events will be of interest and instructive value from the dance angle.

Would it be too much trouble to let me know what will take place at the Fair this year?

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D. M. of A. (Summer schedule) TIME TABLE

DAYS	DATE	EVENT	HOURS A.M.	P.M.
1	Wed., July 24, 1940	Normal School	9.00 to 12.—	1.00 to 5.00
2	Thurs., " 25	" "	" "	" "
3	Fri., " 26	" "	" "	" "
4	Sat., " 27	" "	" "	" "
(5)	Sun., " 28	(School Closed)		
6	Mon., " 29	Normal School	9.00 to 12.—	1.00 to 5.00
7	Tues., " 30	" "	" "	" "
8	Wed., " 31	" "	" "	" "
9	Thurs., Aug. 1	" "	" "	" "
10	Fri., " 2	" "	" "	" "
11	Sat., " 3	" "	" "	" "
12	Sun., " 4	Convention opens		2.00 to 6.00
13	Mon., " 5	" "	9.00 to 12.—	1.00 to 5.00
14	Tues., " 6	" "	9.00 to 12.—	1.00 to 5.00
15	Wed., " 7	" "	9.00 to 12.—	Sightseeing tour
16	Thurs., " 8	" "	9.00 to 12.—	1.00 to 5.00
17	Fri., " 9	" "	9.00 to 12.—	1.00 to 5.00

17 days

During Convention Week—Evening Schedule as follows—

Sunday Eve.—August 4th	President's Ball	9.00 to 12.00 P.M.
Monday Eve.—August 5th	Ballroom Instruction	8.00 to 11.00 P.M.
Tuesday Eve.—August 6th	" "	8.00 to 11.00 P.M.
Wednesday Eve.—August 7th	Moonlight Boat Trip	8.00 to 12.00 P.M.
Thursday Eve.—August 8th	Ballroom Instruction	8.00 to 11.00 P.M.
Friday Eve.—August 9th	Annual Banquet and Ball	7.30 to 1.00 A.M.

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Cordially yours,
Mary Meehan, Worcester, Mass.

EDITOR'S NOTE: *There are to be a number of dance shows and productions at the Fair*

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American Jubilee, presented this year for the first time, is a lavish production created by Catherine Littlefield, depicting various chapters in American history. The costumes, stage settings, and excellent dancing will be remembered for a long time to come. One is apt to be bewildered by the huge stage and tremendous cast, but the impossible seems to have been accomplished here for the complete spectacle is visioned as a complete unit and nothing is missed.

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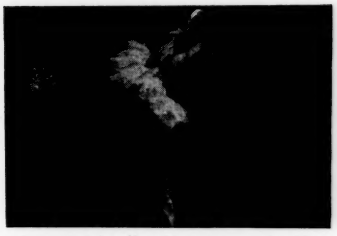

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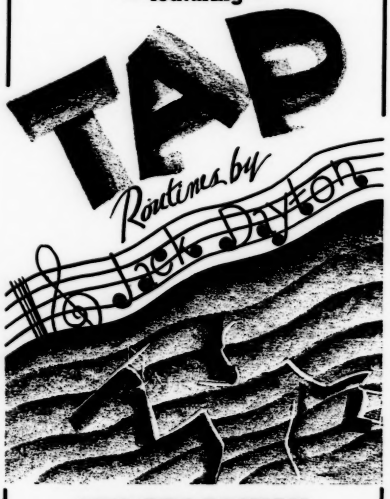

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Again thanking you most sincerely, I am

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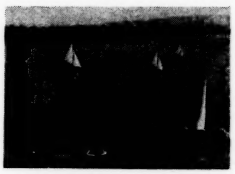

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Dear Miss Howard:

I have read your article on unions and, of course, agree with you in every detail.

I have already written you on what I thought should be the church's contribution to recreational activities for youth and as part of this plan dance instruction was included as a leading activity. I had this in mind as an alternative to unions and other recreational plans now in development throughout the country by agencies of WPA and NYA, which are using this same plan outside the churches now. Of course this spells the doom of the legitimate dancing teacher, who is forced out by unfair competition of free lessons for those who can pay by the following agencies: Y. W. C. A., public high schools, public night schools, WPA recreational centers, NYA recreational activity, city-wide community free recreational dancing lessons paid for by the municipal governments, and, last but not least,

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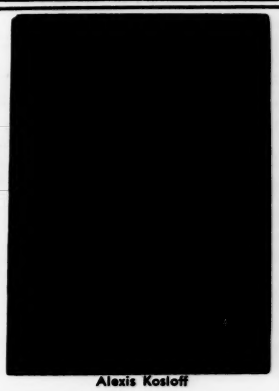

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• PRO and CON . . .

all colleges which do not employ their own teachers.

Now comes the union organizing for higher wages with every agency squeezing out income to pay them with. On top of this we are excluded from teaching in all these places, except WPA, which, of course, pays such low salaries for art of this kind that any good qualified teacher would rather quit and sell peanuts or apples in preference to accepting these low wages.

The only legislation that dancing teachers have succeeded in getting is being legislated against, brought about by dormant inactivity, while we squabble about various organization members fulfilling gentlemen's agreements not to cut prices, which if standardized is against the Anti-Trust Law. Are we men or are we mice? What is wrong with our dance organizations employing several good lawyers to lobby and protect our just interests.

I have recently finished a course given by Dr. Eduard Lindeman, who is a director of WPA activities and president of Propaganda Analysis Institute. I lost no time in presenting material taken from corre-

PROMINENT DANCE STUDIOS

• PRO and CON . . .

spondence with our highest dance officials as to their and my own views on the above situation. Dr. Lindeman left Dallas hurriedly, and his only comment, by letter, was "that WPA would eventually help the dancing teachers."

He stated that he believed in amateur instruction in athletics and dancing and is a member of two unions himself. He also stated that he believed that large scale recreational activities, for youth and adults, is the only safeguard for democracy.

Personally, I think he is right, as proved by the leaps in youth crime statistics, but somehow or other, the dance teachers are completely left out of the picture. I am sure this man, if befriended and approached by a committee of high dance officials, would not only give a concrete plan for their continued existence, but also would help put a plan through with the necessary legislation to safeguard the dancing teachers' profession.

As his headquarters are in New York City, I suggest that you interview Dr. Lindeman.

Yours sincerely, Sam Bernard, Dallas, Texas.

EDITOR'S NOTE: *We shall endeavor to get in touch with Dr. Lindeman and shall inform our readers as to the outcome.*

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Editor ▪ RUTH ELEANOR HOWARD ▪ *Publisher*

JUNE

1940

Vol. XIII No. 8

PAGE

Summing Up, *by Ruth Eleanor Howard* 15
Indian Dancing Today, *by Kenneth Allen* 16
Robert Helpman, *by Dorothy Norman Cropper* 17
Trends in Education, *by Mildred Glassberg Weiner* 18
Here's How, *by Paul Hartman* 19
Dance Events Reviewed, *by Albertina Vitak* 20
Foot-Notes 22
Via the Grapevine, *by Veritas* 24
Bulletin, Dancing Masters of America, Inc., by *Walter U. Soby* 25
Danseur, *by Julian Francesco* 26
The Ballroom Observer, *by Thomas E. Parson* 27
Student and Studio 28
Honor Roll 30

On the Cover—

BETTY BRUCE, *featured dancer of the production "Keep Off the Grass"*
—Murray Korman

To the Left—

KIRSTIN VALBOR, *Royal Copenhagen Ballet Soloist, now of the Ballet Theatre*
—Preben Engberg, Copenhagen

THE AMERICAN DANCER is the official publication of THE DANCING MASTERS OF AMERICA, INC. *and its 24 Affiliated Clubs.*

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250 West 57th Street, New York, N. Y.

Summing Up

by

RUTH ELEANOR HOWARD

THE AMERICAN DANCER is again celebrating its birthday . . . with this issue it rounds out an even thirteen years of continuous publication under the same ownership . . . the only dance magazine *ever* to have enjoyed this distinction! To assume modesty on this occasion would be false . . . we are truly (and justly) bursting with pride for 'teen age to a publication is not the symbol of adolescent indecision which mortals struggle through . . . it is an age of veneration the achievement of which can only be interpreted as recognition of an underlying sincerity of purpose.

■

We need not look back over the last thirteen years to be aware of a great change taking place in the dance world . . . but it is an advantage to be able to draw on experience in charting the future of a profession which is increasingly important to the welfare of the human race. No longer does the intelligent person think of dancing in terms of a luxury to be indulged in only when there is a surplus of money: dance training for both children and adults is a part of the family budget—as necessary to the average person's fitness for living as any other cultural equipment.

■

This, then, removes the dance teacher from the category of the superfluous in relation to the rank and file of people (as no doubt the masses looked upon the ballet masters to the court in the times of Louis XIV) to the ranks of the professionals without which the community is incomplete. This opens up new avenues to teachers and at the same time imposes new responsibilities.

■

A few years back, upon the collapse of the vaudeville circuits, those who had earned their livings, by dancing, no matter how sketchily, settled down wherever they found themselves and opened dance schools. Times were good and in the first flush of a certain prosperity, the public responded to this new trend and these newcomers were encouraged with overwhelming enrollments. Then, came more stringent times and those who taught dancing merely as a means of parasitical existence found themselves eliminated. All history substantiates the moral of the "survival of the fittest"—and it was not to be expected that the dance profession would escape.

■

We now emerge with the "established" teachers unscathed . . . those who had entered the profession with serious intent continued to serve their respective communities and they survive as monuments to the need for sound and scientific dance training.

■

The training does not differ from that which has always been offered by qualified teachers . . . but instead of stressing the purely theatrical aspects of dance study, we now have the majority representing dance in its true light: scientific development of the individual toward better muscular coordination and the achievement of grace and beauty of movement and poise. Children are admittedly more alert mentally when their school work is augmented by proper dance training, and adults, with more leisure time, find themselves both mentally and physically benefitted by up-to-date ballroom dance training.

■

Coincidental with this new trend is, naturally, a movement to include dancing in children's school activities sponsored by staff teachers, who are largely unqualified and in various adult recreational programs. To those who survived that other influx of would-be teachers this is a discouraging sign for it means that while the offering of such courses is a tacit admission of the importance of dance training for every individual, such training given improperly, discourages rather than benefits the pupil. "What can we do about it?" teachers everywhere ask. "These lessons are being given free . . . they will ruin us."

■

The answer is obvious: don't cry about the lessons being given "free"—if you are sincere in your conviction that every person should have dance lessons, legislate for state and federal support of certain standards for those lessons and urge that they may be made available to every human being who wishes to avail himself of them . . . in the hands of *competent, qualified teachers.* This means that the established dance teacher of proven qualification is the one who should be engaged to give whatever instruction is offered (free, if necessary, to those who cannot afford it) . . . but at the same time he should carry on his private business for the benefit of those who want individual instruction in any department and, particularly in the case of ballroom students, wish the security of restricted enrollment.

■

Dance instruction should be left in the hands of qualified instructors . . . but it is the responsibility, to themselves and to the public, of those teachers who by training and by principal *are* qualified, to so establish themselves that they cannot be assailed and the public continually put at the mercy of those who are not. The fittest will survive . . . but it is necessary for them to prove their fitness by fighting for survival.

■

On its thirteenth birthday, THE AMERICAN DANCER stands as a symbol of this fundamental law . . . and it challenges the teaching profession to accept its leadership in the effort to insulate the dance against encroachment by the unfit.

Above: Deer Dance—Below: The Rainbow Dance

Indian Dances Today

by **KENNETH ALLEN**

WHAT will amount to a history of the dance in the great American Southwest will pass in colorful review during New Mexico's Coronado Cuarto Centennial this year.

This state-wide celebration, which commemorates New Mexico's four hundredth anniversary and pays tribute to the mighty Spanish conquistador, Francisco Vasquez Coronado, will be interspersed with folk festivals, fiestas and dances, ranging from those used by the Indians as supplications to their gods to modern swing.

New Mexico's Indians still dance the same dances, and chant the same songs that seemed so strange to Coronado and his Spanish gallants four hundred years ago, when they marched into the Southwest on the futile search for the gold of the Seven Cities of Cibola.

And the Spanish colonists, who came to New Mexico in the late sixteenth and early seventeenth centuries, brought with them their dances, which live today among the Spanish-American residents in tiny villages tucked away in the remote foothills of the Sangre de Cristo Mountains.

A revival of folk dancing, including *la varsoviana, la raspa, polkas* and many other typically Mexican and New Mexican dances, is scheduled during the Coronado celebration. The squeak of fiddles, the stomp of high-heeled boots and jingling spurs, mingled with the call, "Swing your partners!" will recall another milestone in New Mexico's history.

The most compelling and the most colorful of all of the dances in this land of enchantment are the Indian ceremonials. Throughout the years, generation after generation, they have been kept alive since the coming of the white man. How long they had been going on before that time, modern historians are hard put to say—perhaps centuries.

Each of the ceremonials is staged for a specific purpose, whether it be for good hunting, abundant crops, rain, or a full life. Each of the articles of dress worn by the dancers holds meaning significant to the spirit of the dance. In some of the ceremonials the costumes are elaborately beautiful, while in others the participants may be stripped almost naked, their bodies daubed with paint.

Ranking among the most spectacular is the *Comanche Dance,* both from the standpoint of costuming and ryhthmic grace. This is a hunting dance, adopted by the Pueblo Indians from the Comanches, who reigned as great nomadic hunters on the sweeping plains country of eastern New Mexico when the Spaniards came.

Although the Indians are no longer dependent upon hunting for food and clothing, the *Comanche Dance* has become an integral part of fiesta day at San Ildefonso Indian Pueblo, 25 miles north of Santa Fe. While this is a Christian saint's day, the dances and ceremonials of pagan origin play a greater part in the festivities.

San Ildefonso's fiesta day starts with mass in the little adobe Catholic church. Following the church services, the Indians join in a procession to venerate the wooden image of San Ildefonso, which is carried through the north and south plazas to the accompaniment of a Latin chant, and thence back to the church.

Almost immediately upon conclusion of the Catholic services, the door of the kiva or ceremonial chamber on the north plaza opens, and the drummers and chanters climb down the rustic, wooden, ladder-like stairs. They are dressed in brightly colored blankets, and carry huge tom-toms.

With long sustained rolls on the drums and chants which are monotonous in pitch, rising and falling in a minor key, this almost ethereal choir calls forth the dancers from the kiva.

(*Continued on page* 40)

Robert Helpman and the Vic-Wells Ballet

by **DOROTHY NORMAN CROPPER**

ROBERT HELPMAN, *principal dancer with the Vic-Wells Ballet Company, London*

"HE'S AN ACTOR as well as a dancer and just about the most versatile young man in the profession—at the moment he's playing in the *Taming of the Shrew* and simply convulsing the audience." I overheard this in a London bus and straightway decided I must interview this man; so I asked a few questions among dancers and the next day found myself talking to Robert Helpman. He is an extremely intelligent person with great personal charm, and it is typical of him that he came to see me rather than inconvenience me to call on him at the theatre. Because he apparently understands the professional world so thoroughly he has no illusions about either his own work and ability or that of others; in fact, his sincerity was completely disarming.

Robert Helpman was born in Adelaide, Australia, his mother being English and his father Austrian. As opportunities to study ballet in Australia were limited, he had to wait until the Pavlowa company visited Adelaide, when he immediately availed himself of six months' study with Laurent Novikoff. Since leaving Australia his training has been mainly with Ninette de Valois at Sadler's Wells and with Preobrajenskaya in Paris.

The Vic-Wells ballet company, appearing at Sadler's Wells, has been established for five years and has created a "ballet public" in London of about five thousand. Under the able direction of Ninette de Valois, classical classes are maintained for permanent students. Nicholas Sergueff, late of the Marinsky, is now associated with Sadler's Wells. He has the choreography of all the old ballets which he took down as a boy in the Russian School, and I am told he has the most complete collection in the world. With this as a background and a policy of star-in-one-production-and-a-member-of-the-corp-de-ballet-in-another, it is small wonder that this company has begun to be looked upon as a permanent feature.

Robert Helpman asked me more questions about the dance situation in America than I felt competent to answer after my long absence, and he was so persistent that I finally had to ask who was interviewing whom! However, our talk showed me two outstanding things about him: first, he has keen appreciation of modern and jazz dancing and declares that the musical comedy experience he had in Australia has been a most valuable part of his training; second, his own (first) production of *LaValse* by Ravel brought praise from the public and complete disillusionment to him; he had "no conception of how awfully trivial and copy-cat it was" until he took a disinterested look at it!

I hear there is a definite feeling of cooperation and friendliness in the Vic-Wells ballet and that the dancers are more interested in their work than in their salaries. When we think of the dissension in the ballet world today, we can but hope that it will not touch the Vic-Wells Company! They are permanently engaged for ten months in the year, giving one matinee and two evening performances each week—and they are supported entirely by the public.

Mr. Helpman's mother always cherished stage ambitions, which unfortunately were never fulfilled, and so when young Robert showed dramatic tendencies he was given every opportunity to develop them. Next to dancing, he likes acting best; he is a great reader; he has a passion for abstract ballet and Chesterfield cigarettes; his enthusiasm for the ballet clubs in England is unbounded (these clubs present ballet with principals brought from London and the corps composed of students from the local schools); he feels that these productions are creating the right kind of interest in ballet and are a far better approach than the average commercial production; he is tremendously interested in television, which is well advanced in England, and has appeared in fifteen television ballets.

Of course, I was on the lookout for an appropriate closing remark for this article throughout our talk and I wanted one that would be indicative of Mr. Helpman's personality. And so, when I asked the famous "To what do you attribute your success?" I got it: he just grinned and said, "I'm lucky—I've had opportunities."

Trends in Education

By MILDRED GLASSBERG WEINER

FUTURE NEWS EVENTS

May 12—

The Wayne University Senior and Junior Dance Groups will give a recital at the Detroit Institute of Arts. New dances which will be presented by the Senior Group are:

Sinfonia from "Partita in C Minor" by Bach. This will include dances to the first movement; introduction, duet and fugue.

Tragic Incident, 1940.

Registration, a comment on campus life, with accompaniment of speaking voices.

Evocation, to music of Wallingford Riegger.

This year, for the first time, men are included in the concert group. The Junior Dance Group is presenting two dances to Hebrew Folk Songs, "Ashre Ha-ish" and "Hora."

May 17—

The Bennington College Dance Club, at the college theatre. Incidentally, the spring drama production at the college is to be Ibsen's *The Lady from the Sea,* to be given June 12, 13, 14. There will be no dancing in this production as there is no place for it, although music will be included.

SARAH LAWRENCE TOUR

The Dance Club and Chorus of Sarah Lawrence College in Bronxville, New York, made up of 111 students, left Tuesday, April 22, for a tour of Boston, Greenwich, Philadelphia and New York. The tour was undertaken in behalf of the scholarship fund of the school and marks the first joint appearance of the two groups in public performances.

In each place an alumnae committee is sponsoring the recital. Barbara Fulton heads the group in Boston where the concert is to be given at the Beaver Country Day School. Patricia Bolling is chairman for the performance at the Greenwich Academy and Marian Reichel is committee head for the Philadelphia recital at Haverford College. Grace F. Elliman is in charge of the appearance of the two groups at the Hecksher Theatre in New York.

Bessie Shoenberg, who is on the staff of the Bennington School of the Arts, is the instructor of the group, which is under the general supervision of Marian Knighton Bryan.

The college is to be commended on the plan of such a tour and should be followed by similar action on the part of other institutions of its kind. In this way, dance audiences may see what the schools are doing to further dance education in the country and the direction this education is taking. Plans for such tours can be made financially successful in many ways. In most cases (which was not so with Sarah Lawrence), no financial returns are even expected, but rather that the expenses of any tour will be defrayed by admissions to performances.

It is the express wish of many groups of dance-minded people throughout the country that there be more such undertakings.

PRE-CONVENTION DANCE CONFERENCE

The dance section of the American Association of Health, Physical Education and Recreation held their conference on April 23 and 24 at Chicago University several days before the opening of the general convention of the association.

The following association members gave lectures and demonstrations and class lessons: Norman Lloyd of New York University and Bennington School of the Arts, classes in rhythmic basis of movement; Ruth Murray and Delia Hussey of the Detroit public schools, movement techniques; Lloyd Shaw of Cheyenne Mountain School, early American, Mexican and cowboy dances; Martha Hill of New York University and Bennington College, dance composition; Hazel Conlon, social dancing.

The classes were made up of one hundred active participants and fifty auditors. These conferences for the past few years have been a regular feature of the association's national convention and are designed to bring to the attention of teachers of dance in the schools the newest developments in the field. This plan has proved most successful as witnessed by the numbers applying for admission to the classes and demonstrations.

ADDITIONAL NEWS FROM THE BENNINGTON SCHOOL OF THE ARTS

Martha Hill, Director of the Dance Division of the Bennington School of the Arts, has sent us the following information concerning the Bennington School Festival, the dates of which are August 9 through 17.

The productions for the School of the Arts are: A dance production by Martha Graham comprising a new work composed during the session and *Every Soul Is a Circus;* a drama production of the *King and the Duke, a Melodramatic Farce from Huckleberry Finn with Dance and Music* by Francis Fergusson; and a music production under the direction of Otto Luening, including excerpts from an 18th century opera with ballet interludes, the first performance of a short modern opera on an American theme with music by Otto Luening, and a program of old and new chamber music works under the direction of Ralph Kirkpatrick. The choreography for the play will be by Martha Hill, the music by Gregory Tucker, and the settings by Arch Lauterer.

This festival should be on every person's *must* list. The programs are in the way of making history in the field of the theatre arts.

PAST NEWS EVENTS

The University of Connecticut on April 15 and 16 presented the first opera ever given at Storrs. It was the Town and Gown production of Gluck's *Orpheus.* The production was under the direction of Herbert A. France and was made up of an orchestra of 40, a chorus of 200 voices, three outstanding soloists and a ballet of 48 women students. The dances were directed by Miss Josephine Rogers of the department of Physical Education.

Radcliffe College in Cambridge is another school to be added to the growing list of those to boast excellent theatre facilities. The name of the building is the Agassis Theatre. Here members of the college dramatic society, *Idler,* learn about sets, lighting, costumes, stage management, as well as acting.

Middlebury College in Vermont boasts a newly formed dance group which recently gave a recital for the graduates.

Bennington College presented Anna Sokolow and her group in recital on April 5. Miss Sokolow has recently returned from Mexico, where she has been on tour under auspices of the Mexican government, and is soon to return there to take up teaching activities. Her program at Bennington included *Case History No. —; Strange American Funeral; Excerpts from Suite, War Poem; The Exile* and *Songs for Children.* She was accompanied by Norman Lloyd.

Ted Shawn's school and training camp at Jacob's Pillow near Lee, Mass., has been taken over by Mary Washington Ball of Cortland Teachers College in New York. There she will conduct a six weeks' summer school of dance beginning July 1, and will inaugurate the Berkshire Hills Dance Festival. There are to be six Saturday recitals by dancers in various fields, including ballet, ballroom exhibition, one by Miriam Winslow and Foster Fitz-Simmons and others by La Meri, Ted Shawn, and, last, by members of the school.

DANCE ACTIVITY IN DETROIT

Tashimira presented a recital at the Roumanian Hall on Sunday, April 14.

Benjamin Zemach danced Jewish Folk themes Tuesday evening, March 19, at the Jewish Community Center.

At the Jewish Community Center a series of four lecture-demonstrations on the Dance was presented. They were: The Classic Ballet, Nicholas Tsoukolas and Group, February 4; Pre-Classic Dance Forms, New Dance Group, March 3; The Modern Dance, Tosia Mundstock and Group, April 7; The Dance in Relation to Other Arts, Ruth Murray and the Wayne University Dance Groups, May 5.

Here's How!

By **PAUL HARTMAN**
of the
DANCING HARTMANS

WITH another New York opening waiting just a few days away; with new routines and new gags; with arrangers trying to turn impromptu pieces of business into musical cues that a new orchestra can recognize; with dress designers arguing with dress makers; with publicity to be attended to; with all this swirling around, it will be more than amazing if anything other than good intentions struggle into this article. But through it all may creep a candid picture of satirical dances taking shape.

A good routine is one that has been running around in the back of your head for a long time. At first you don't even realize it's there, except that originally you have been amused at something you've seen someone do too seriously. It's a sort of mental chuckle that goes back into the corner of your head, provided, of course, you have one of those square heads full of corners for chuckles. It keeps on chuckling away until one day your manager, in our case Jack Bertell, telephones and says something like "next week you open at the Monte Carlo."

One side of your head immediately yells to the other, "Monte Carlo, that's New York, gotta have some new numbers," and the other side echoes back, "that's New York, gotta have some new numbers." That rumbles on until finally you carry the old square rumbler into the basement, not because that will quiet it, but because that's where we have our rehearsal room. The first move to stop the rumble is to switch on the victrola and put on a record of a number we "expect to work on sometime." This time it's *Begin the Beguine.*

Begin the Beguine has great possibilities; there's oomph in it, always good for a laugh, it swells up and booms out and dies down and has rhythm, but everything we try to do to it seems forced. In our mirror it looks like we're *trying* to be funny, a thing nobody can do.

But as the *Beguine* goes zooming on, and the rumble goes rumbling on, out of that forgotten corner comes a chuckle. Of course, by now you don't recognize it as a chuckle. No, you think it's an idea that you've just thought up and you generally approach it with a "you know—a thing that always struck me funny. Uh, remember how that Latin fellow used to get himself all worked up over the violinist in anybody's orchestra and sing beseechingly to him to 'make his vi-oh-lin cry-i-i'?"

That sounds like a far off chuckle to turn into a dance and generally it gets tossed aside for an hour or so while we struggle on with the *Beguine.* But it has a way of bobbing back into the routine again and by now that echo rumble has turned its tune into "the *Beguine* begins to drive you crazy." I don't know which one of us says it first but it bobs out sooner or later and the *Beguine* goes back on file with a whole stack of records that have gone through the same experience. And we sit down with pencil and paper to map out a few gags that would fit into an emotional singer, an embarrassed violinist, a faulty microphone:—the chuckle is a rolling—a dance is headed for the Monte Carlo.

Grace gets busy with the arrangers, I dig up some props, and if we need any lifts or dancing high spots we call on Fred Le Quorne and, between Fred and Grace, my muscles get so tired. Back in the basement we string together as many laughs as we can and then start eliminating. It will take three or four days to select what we want of all the things we try in front of a big mirror and by that time we don't think any of the gags are good. But so often we have found that the gag that looked funny at first and then goes sour in rehearsal is generally a good laugh in front of an audience. Some of the best laughs we have, have only been seen by an audience because Grace wouldn't let me cut them out at the last minute.

And just to help mix up everything, we are working on several dances at the same time. Of course, our dogs chasing themselves around between us doesn't help to make things clear either but eventually the whole hodge-podge makes New York laugh.

Once the whole thing is worked out it takes several days of just hacking away over and over again to get the dance so thoroughly memorized that, if either one of us thinks of something funny on the floor and ad libs, it won't throw us off the routine. Then sometimes a gag we planned as a snicker turns out to be a big laugh instead and spreads itself into the next bit of music which would break the whole thread of the idea if we weren't able to juggle quickly and pull ourselves back to the original routine.

Once in a while, the first time we do a dance we find it is just the way we want it and doesn't have to be changed; other times some one laugh is so big in the early part of the dance that we find it better to switch it later

(*Continued on page* 36)

SAI SHOKI

Dance Events Reviewed

Critiques and News from the East and West

by **ALBERTINA VITAK**

BALLET RUSSE DE MONTE CARLO, *Metropolitan Opera House, March 29-April 11.*

A work by Balanchine, who is definitely one of the outstanding choreographers of this day, has been too long missing from the Company's repertoire. This omission is now doubly compensated for by *Baiser de La Fee* (new for this company but presented here in 1937 by The American Ballet). It is dramatic and colorful, in both costume and action, and sustains interest at a high tension throughout its four scenes. The stream of Balanchine's choreographic inventiveness, from romantic to exotic and fantastic never fails; is always overflowing, in fact. The *pas de deux* herein by Alexandra Danilova with Andre Eglevsky, the role of the Fairy danced by Mia Slavenska and the solo portions by Nathalie Krassovska are but some of the notable examples of his originality of dance figures and steps. Balanchine is extraordinary in his ability to express detailed stories with balletic movement. This story by Igor Stravinsky was inspired by the music of Tchaikowsky whose themes he utilized so effectively. He found his allegorical idea in a fairy story by Hans Christian Anderson. It deals with a child receiving a magic kiss at birth from a Fairy who twenty years later carries him off to live in supreme happiness, so that the role of the Youth is really the most important. It was danced by Eglevsky who was admirable for his feeling and restraint as much as for his amazing technical skill. There is a strange, slow, rather posed quality to his work that was ideal for this part with its fairy-tale background.

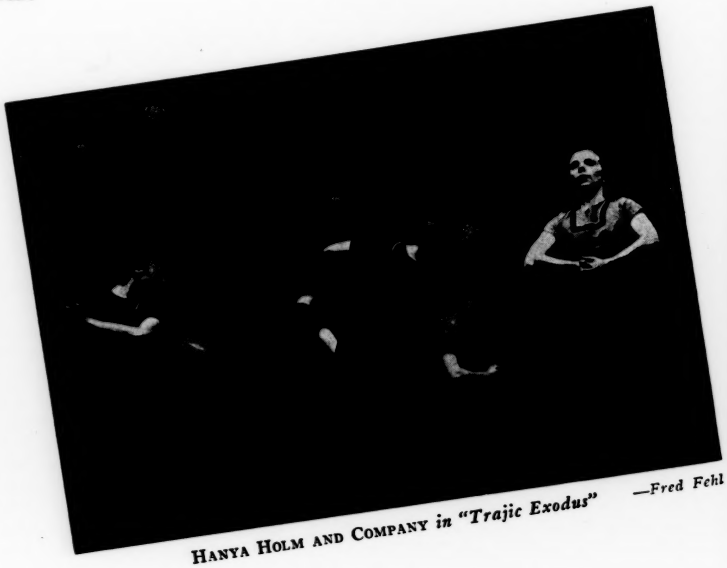
Almost surprising was the smoothness of execution by one and all at the first performance, and the second positively sparkled with brilliance tho it was at times too speedy for comfort. The Corps especially deserve praise—perhaps they, too, found Balanchine's originality stimulating enough to arouse them from their sometimes lethargic manner.

A few mechanical details of lights, etc. (it is quite an elaborate production) were not quite in hand but did not detract from the force and success of the Ballet. The decor and costumes are strikingly effective in their unusual combinations of rich browns, pinks and white.

Another new Ballet was *Les Nuages* (The Clouds) a short work, which marked the debut of Nini Theilade as choreographer with this company. Sorry to say, it was quite the most frail work imaginable. To be sure, an allegoric subject dealing with Clouds, Night, (Lubov Rostova) Day, (Frederic Franklin) and Twilight (George Zoritch and Miss Theilade) to music by Debussy does not suggest anything very robust but Miss Theilade failed to achieve anything but a fussy, stiff composition. It was even without beauty except for her own delicate flowing style. She had imaginative ideas but attempted to interpret them with jerky steps. The role of Night was almost pizzicato at times and was entirely too energetic a conception. The final picture of the Ballet was nothing but a human pyramid "á la ballet."

The costumes lacked line or style and were also fussy. I fear the prognosis for this is unfavorable—a hopeless case.

Miss Theilade's admirers were kind in applause and bouquets. The stage was literally covered with flowers—it must have been a record of some kind.



HANYA HOLM AND COMPANY *in "Trajic Exodus"* —*Fred Fehl*

Having offered only two new works the management apparently sought to inject new life into already familiar works. This they did, with varying degrees of success, by inviting guest artists and by a general shuffling about of dancers in leading roles. There was the single performance of *Capriccio Espagnol* with Argentinita dancing with Massine. Irina Baronova, as guest artist, did not dance many big roles and was somehow disappointing in most of those she did do. Anton Dolin (now of the Ballet Theatre) was also brought in for a single performance of *Giselle,* with reason, perhaps, as he is such a forceful personality. *Blue Bird* now belongs indisputably to Roland Guerard and anyone else seems like a usurper. Some roles are so identified with one particular dancer that even a charming and skilful performance by another fails to satisfy. This was the case with Miss Baronova in *Beau Danube* and the ethereal Alicia Markova in *Devil's Holiday* both already associated with Danilova's smart assertive style.

Giselle was assigned once to Mia Slavenska who handled the role with ease, strong technician and first rank ballerina that she is. She looked entrancing and was properly dramatic (she can apparently turn emotion on and off without much effort as she appeared, rather shockingly, all smiles for her curtain call two seconds after her death as the heartbroken Giselle!) But why Alicia Markova who is a perfect Giselle in appearance, style and temperament and a beautiful technician as well, is not given the role "for keeps" is one of those things impossible to understand about Ballet companies. Early in the engagement almost all of Markova's appearances were limited to *Blue Bird,* that popular divertissement, in which it might almost be said her talents were wasted as many dancers can do it but few can do *Giselle.* On the occasion of Anton Dolin's guest appearance, Markova was superb. It was thrilling to behold such perfection. I was tense lest she make some false move that would mar her magnificent performance as it seemed almost too good to be true; but not one false move did she make.

There are a few works whose very name is synonymous with Russian Ballet, *Scheherazade* is one. Yet as presented on at least one occasion it was hardly to be recommended. To be sure Irina Baronova was cast as Zobeide but this turned out to be a mistake as her miming—and the role consists of nothing more since the love *pas de deux* is omitted by this company, and much missed, too, as it provides proper balance in the choreography—consisted of self-conscious posing, tho she did look very beautiful. Andre Eglevsky as the Slave was even worse. He overdid his part to the point of ridiculousness, appearing as if he had the jitters instead of acting a dramatic role. The Eunuch was very stagy, too.

Rouge Et Noir does not enjoy the appreciation it warrants. Alicia Markova is marvelous in this. Lubov Rostova, Frederic Franklin, Marc Platoff and Igor Youskevitch gave first rate performances tho the corps were not always up to par in the complicated patterns worked around the contrasting colors of the severely simple costumes.

Ghost Town now has had the benefits of repeated performances. It is entertaining mainly because of its familiar American subject so full of action and excitement, still it is not a distinguished work. The only portions that stood out at all were Mia Slavenska's, Frederic Franklin's and the Mormon (Roland Guerard) with his five wives. The scenic transition at the end, when the town returns again to its ghostly state, was badly done. Surely something more subtle than a drop being lowered and the lights dimmed could be devised in this day of wonderful stage effects.

Many of the assisting soloists dance well and it is a pity space does not allow detailed discussions of the work of Jeanette Lauret, Marina Franca, Milada Mladova, Lubov Roudenko, Tatiana Grantzeva, Tatiana Olchova, Anna Scarpova, Katia Geleznova, Robert Irwin, Casimir Kokitch, Nicholas Beresoff, Thomas Armour, Simon Semenoff, among others.

Of the male stars, Igor Youskevitch is my choice for purely classical and romantic Ballets. He has a perfect balance of soft grace coupled with manly bearing, is strong technically and very well built. His deportment on stage has conviction and naturalness.

Frederic Franklin is the best (except Massine of course) for character classic roles. A really splendid all around dancer, he has dash and verve, excellent style and lines and is a colorful actor as well as a skillful technician. *Devil's Holiday* is one of his most outstanding roles in spite of the weak spots in the Ballet (mostly a question of continuity) which has however been improved by repeated performance.

As for Andre Eglevsky it would seem his work is still in the process of development as he is marvelous at times and artificial at others. If he could lose a slight tendency toward preciousness he would undoubtedly rank as one of the greatest of contemporary male dancers as his technique is powerful and quite flawless. His pirouettes are now looked for and counted by audiences. (They have me doing it now, too! It is great sport since he never does less than six or seven and I have counted ten and once I think it was eleven!)

●

MIRIAM WINSLOW and FOSTER FITZ-SIMONS, *Guild Theatre, April 7.*

When this partnership was formed last season Miriam Winslow was already more proficient technically and otherwise than Foster Fitz-Simons, so that it was the latter's work which needed polishing. This, it is gratifying to report, he has accomplished to an unexpected degree. Not only is his dancing now smoother and better coördinated with more color and shading, but he has gained in showmanship and style.

There is still room for development in the dramatic aspects of his dancing tho in this, too, he has grown as can be testified by his *Archangel: Michael.* His best solo contribution was the new *South Singing,* three dances of excellent subject matter well arranged, and especially suitable to his refreshingly boyish personality.

Miss Winslow has skill and a very real aptitude for satire and whimsical things. Her *Frail Woman* was still one of the high spots of the program both for material and execution. The large audience also enjoyed *Burlesca* very much.

Of the new works presented, *Landscape With Figures,* by both dancers, is a telling work with some passages of delicate poetry of motion. However it is over long and hardly a number for closing. The force of the exciting rhythmic movement of *Archaisms* would have been a better choice.

As a whole the numbers had more of the quality of action that emanates from an idea or an emotion rather than the often purely decorative approach criticized before tho there is frequently a lack of choreographic balance and a tendency toward lengthiness and repetition. The presentation was excellent and the costumes colorful and generally effective. However, several of Miss Winslow's could be more flatteringly designed than the tubular effects she often wears. ●

HANYA HOLM and DANCE COMPANY, *Dance Theatre, Y.M.H.A., April 7.*

As this program was exactly the same as that reviewed recently in the March AMERICAN DANCER, my only comments are upon Hanya Holm's vastly improved and

(*Continued on page* 36)

"Chomo" included in the Spring performance of MIRIAM WINSLOW *and* FOSTER FITZ-SIMONS

In Memory of
ROSINA GALLI

Rosina Galli, for many years premier danseuse of the Metropolitan Opera Co., died of pneumonia in Milan, Italy on April 30.

Galli was only a child in years when she scored her first triumph at the Metropolitan. She will be recorded in history as one of the most charming of dancers, a tireless worker at her classic art and a superb ballet mistress. For years she combined the latter task with her role as premier danseuse.

Mme. Galli was married June 18, 1930 to the famous Gatti-Casazza, former General Manager of the Metropolitan Opera Co. They went to Milan five years ago when he retired from the managership.

Rosina Galli was 44.

JUNE PREISSER, youthful dancing starlet of *Babes in Arms, Judge Hardy and Son,* etc. plans a fall wedding with Clay Calhoun, New Orleans grid star.

●

BETTY GRABLE will double between *Du Barry Was a Lady* and a Nite Club, probably the Versailles or the Monte Carlo.

●

FRED ASTAIRE and his movie sponsors are said to be parting company.

●

ATHLEA PARDEE EVANS, New York socialite, eloped to New Jersey several weeks ago and was secretly married to Ted Gary, specialty dancer of the musical *Three After Three.* Athlea's father, Dr. Pardee, nearly exploded when he was told of the marriage and next day announced that Athlea was married in Newark, March 29 to Theodore Gulde Jr. Now it develops that Ted Gary is the stage name of Theodore Gulde and Athlea Pardee was in the *Three After Three* chorus. She is spending all her time in a dance studio while her family are recovering from the surprise elopement.

●

THE COTTON CLUB'S new show opened May 3 with a brand new revue headed by Buck and Bubbles, Tip-Tap and Toe, and Andy Kirks Orchestra. The Club will remain open during the summer for the World's Fair.

KEEP OFF THE GRASS, the Ray Bolger, Betty Bruce, Jimmy Durante musical, stayed a third week in Boston before opening in New York. Shubert produced the show and Balanchine did the dances.

●

RENE, former rumba partner of Estela, died in Cuba of tuberculosis recently.

●

ANOTHER *NEW FACES* musical revue is now in rehearsal. The dance call was for expert dancers who excelled in ballet, tap, modern and a little Spanish. Did someone forget the Balinese?

●

THREE AFTER THREE will reopen in New York with a new cast.

●

DORITA AND VELERO and Dorina del Sol continue with the floor show at El Chico in the Village. They will stay another six weeks.

●

BUD ABBOTT and Lou Costello of *Streets of Paris* were headliners of the Roxy recently. They will return to the musical at the World's Fair.

●

THERE'S RUMOR of another tropical revue on the order of Mexicana, possibly with Rosita Rios, Lupe Velez, Dezi Arnaz and Dorita & Velero.

THE NEW FLOOR SHOW at the Hurricane opened May 3 with Harrison and Fisher as headliners.

●

DIOSA COSTELLO, who has caused a sensation with her dancing in the Broadway Musical *Too Many Girls,* is planning on leaving the cast soon to have a minor throat operation. Miss Costello has already abandoned her night club work but has a South American tour booked for the near future.

●

LOUISIANA PURCHASE, the new Zorina musical with Charles Laskey, opened in New Haven, Conn., May 1 with a $5,000.00 advance sale. Irving Berlin and Buddy DeSylvia, its producers, have had much trouble rehearsing this show due to illness of its stars. Two days after rehearsal began, Bob Alton, the dance director was taken ill and had to be replaced by Carl Randall (it must be a task to finish up someone else's choreography). Zorina was ill for several days, as also was William Gaxton. We imagine everything finally worked itself out all right for *Louisiana Purchase* is expected to open in New York within the next few days.

●

BILLED AS THE BIGGEST show ever produced in New York, the World's Fair's *American Jubilee* moved to the Fair grounds from five rehearsal halls, two gymnasiums and a stable in Dalton, Pa. It will have a cast of 300 and a bicycle ballet arranged by Catherine Littlefield. Paul Haakon is the dancing star; Albert Johnson is the producer; and the music is by Hammerstein and Schwartz. This is the show that was abandoned by its producers because of a disagreement with Equity on wages for the chorus. It was all straightened out, however, and *American Jubilee* is now ready for World's Fair goers.

Assisting Miss Littlefield is her sister, Dorothie. Others are as follows: Audrey Beggs, Barbara Bernard, Eleanor Boleyn, Lucille Bremer, Doris Call, Maude Carroll, Stephanie Cekan, Rita Charise, Pamela Clifford, Patricia Deering, Bernice Dollarton, Eleanore Fairchild, Blanche Fields, Evelyn Foster, Jessie Fullum, Norma Gentner, Louise Girard, Dolores Goodman, Betty Gour, June Graham, Doris Guignet, Mary Heater, Selma Hoffman, Maxine Howard, Bobbie Howell, Jane Johnstone, Hortense Kahrklin, Paula Kaye, Helen Kramer, Georgette Lampsi, Jeannette Lee, Joan Hope Lee, Constance

Miriam Marmein who will appear with the Promenade Concerts in Toronto on May 23.
—Ben Pinchot.

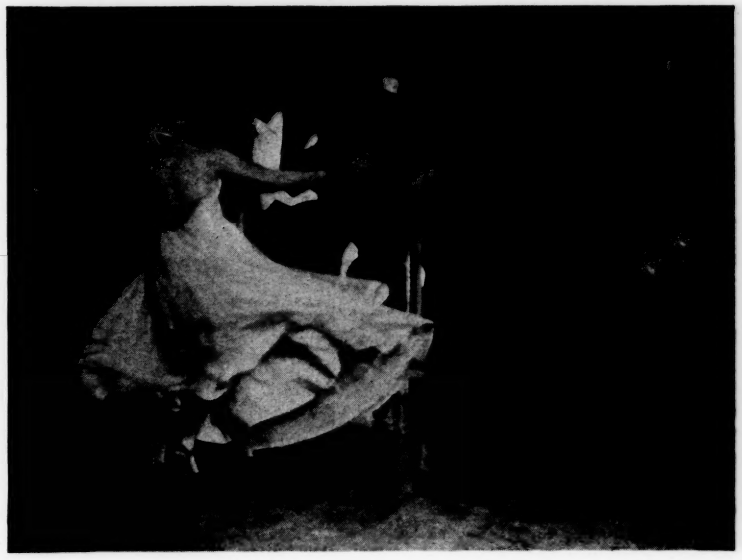
Love, Kathryn Lozell, June MacLaren, Luba Matiuk, Josephine McCann, Kathleen McLean, Chula Morrow, Ruth Neslie, Joan Patschke, Jana Perlova, Virginia Rand, Tina Rigat, Barbara Steele, Julie Steward, Dorothy Swain, Marion Warnes, Alma Wertley, Mary J. Woods; and on the masculine side of the list, Jerome Andrews, Joseph Bastian, Thomas Cannon, Andre Charise, Carl Clayton, Stephen Confort, Milton Feher, Philip Gordon, Edward Harrington, George Hecht, William Hecht, Robert Hauser, Bill Howell, Iolas, Joseph Johnson, Michael Kidd, George Kiddon, William Lane, William Lang, Igor Meller, Charles Pinckney, Jesse Saunders, Lel Sonweaka Scott, Zachary Solov, Parker Wilson.

●

BEN MARDEN'S RIVIERA will open May 23 with Raye and Naldi, Tamara and the Chester Hale girls.

●

ROSITA ROYCE of 1939 World's Fair fame is doing her dove dance at Leon and Eddie's.



Karen Conrad and Alexis Dolinoff who appeared at the Roxy on May 10.
—William Stone.

A group of four of Donald Sawyer's International Ballroom Teams.

BROADWAY'S CURRENT HIT, *Higher and Higher,* has very cleverly arranged dance numbers and a chorus made entirely of specialty dancers, headed by Lee Dixon. The costumes were outstanding and one of the novelties was the treadmill which brought the dancers on and off stage, eliminating any stage waits and consequently making the show very fast moving, light and most enjoyable. ●

IRVING BERLIN is planning to have his own motion picture outfit to produce musicals featuring his own famous tunes. This will probably give a lot of dancers more dancing to do. ●

MAX GORDON and the Shuberts are bidding like fury against each other for the services of Eleanor Powell for a Broadway show. ●

A THOUSAND TIMES NEIGH the floor show for the Ford Motor Co. exhibit at the Fair will have a choreography by William Dollar, and the dancing Company will be Lincoln Kirstein's American Ballet Caravan, supplemented by thirty dances. Solo roles will be danced by Leda Anchutina, Marie-Jeanne Pelus, Maria Quarequio, Todd Bolender, Fred Danieli, William Dollar and Newcomb Rice, and the remainder of the company is as follows: Mary Colbath, Peggy D'Arcy, Jean Davidson, Margit de Kova, Vera Dobitcheff, Betty Gilmore, Babs Heath, Jeanne Isaacs, Peggy Noonan, Pearl Schwartz, Mary Jane Shea, Barbara Stuart, Charlotte Sumner, Hilda Wagner, Anne Wiener, Virginia Wilcox, Anna Deere Wiman, Billie Wynn and, on the masculine side, Robert Armstrong, Douglas Coudy, Vladimir Dokoudovsky, John Duane, John Paul Dunphy, William Garrett, Kari Karnakoski, Alexis Kosloff, Nicolas Magallanes, Jay Martinez, Robert McVoy, Rem Olmstead, John Schindehette, Serge Temoff, Nicolas Vasilieff, Ray Williams, Robert Wolff.

●

THE RAINBOW ROOM will go the Latin spots one better by presenting the new team Mona Montez, Metropolitan Opera ballerina, and Jose Fernandez, of Mexicana and Ballet Theatre fame, in a group of Spanish dances opening May 15.

●

THE SAN CARLO OPERA opened at the Center Theatre, May 9, for a ten day engagement with Lydia Arlova and Lucien Prideaux and Ballet.

●

KAREN CONRAD and Alexis Dolinoff danced at the *Cinderella Ball* given at the Waldorf-Astoria, April 23. They will open at Roxy's Theatre May 10 in *Choreographic Impressions.*

●

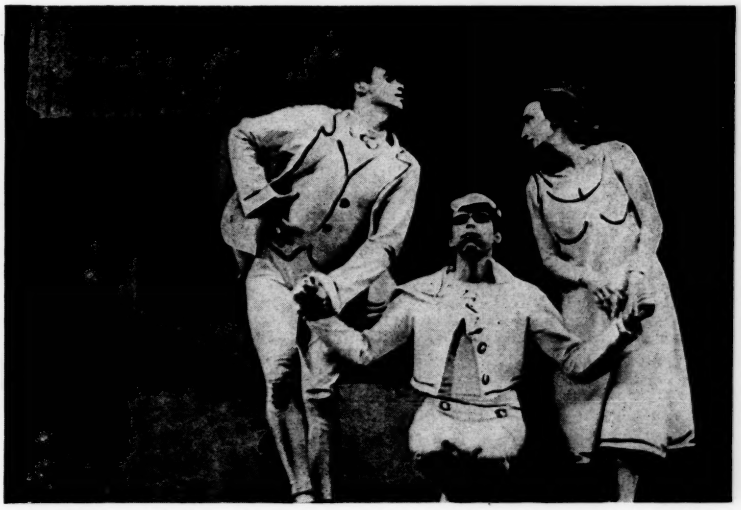
PAUL SWAN has cancelled his recital announced for the Guild Theatre.

●

THE BALLET RUSSE DE MONTE CARLO and the Jooss Ballet will not be able to return to Europe after completing their

(*Continued on page* 39)

Jose Limon, Charles Weidman and Doris Humphrey in "Race of Life" adapted from a fantasy about an American Family. *—Fred Fehl.*



Via The Grape Vine

by **VERITAS**

GALANTE AND LEONARDA have just returned from the Mount Royal Hotel, Montreal, where they were most successful in their second appearance within a month. Kay Kyser, the orchestra leader, has named these dancers among the top notch teams of the day. Prior to their engagements in the East, Galante and Leonarda performed in several Hollywood movies, one picture being *Eddy Duchin's Hit Parade*. They are well known in California. When this edition goes to press, they will be dancing at the Hotel Roosevelt, New Orleans.

•

ALBERTO DE LIMA, the Peruvian artist, who is most versatile, has forsaken dancing and is now a master of ceremonies. At present, he is working at the Teatro Hispano, New York, where the audiences thoroughly enjoy his comic patter and songs.

•

BARON AND BLAIR are still in California where, it is rumored, they may open a dancing school. This venture should be pleasant for Joan Blair as her home is in the Western state.

•

GEORGE CHURCH, who was seen in *Boys from Syracuse* is tapping his way around the country in vaudeville.

•

MLLE. NIRSKA was very beautiful in the *Tropical Nights* presentation at Radio City Music Hall. Her magnificent butterfly number was exquisitely lighted. Understand, it is quite a feat to manipulate those huge pieces of cloth into various undulating wing effects.

•

ROSITA ORTEGA was also on the bill at the Music Hall and again offered her vivid Spanish dancing.

•

TEDDY ADOLPHUS, the New York teacher and former professional dancer, produced the floor show at the Hurricane. This latest tropical club has a charming atmosphere and the review is in keeping with lads and lassies from the South Seas. We hearsay that Harrison and Fisher will join the entertainment soon, featuring their costume dances. Mario, the ever smiling owner, will then add the now lacking *punch* to his Hawaiian frolic.

•

THE ROXY THEATER headed its recent show with Mary Raye and Naldi, the exhibition team divine. Their three routines were a delightful waltz, a fast paso-doble and a superb poem to *Sylvia*. In the latter dance, the duo's fluid movements interpreted the lovely words of the poem spoken and sung from the wings. Immediately following their contract at the big cinema house, Raye and Naldi left town for the Hippodrome Theater in Baltimore, Md.

•

PANCHO AND DOLORESE opened at the Martinique, New York, May 1. As usual they stopped the show.

•

FOWLER AND TAMARA, one of the first exhibition ballroom teams to appear before the public years ago, collected rare wood and art pieces between performances during their extensive travels all over the world, and now expect to go into the antique business. Those who were fortunate to see this couple dance will always remember their artistic endeavors.

•

THE EMPIRE ROOM of Chicago's Palmer House will soon have Maurice and Cordoba dancing nightly. Lucky team—they must have wonderful connections.

•

FRED LE QUORNE has been elected to an official position in the New York Society of Dancing Teachers. Good for Fred and the best of luck to him.

•

THE MEXICAN GLAMOUR BOY and standby of the Havana-Madrid, Cesar Tapia, married Nona Montez, beauteous soloist of that club.

•

BRADY, the feminine half of Wales and Brady has been laid up since January as the result of an ankle accident while dancing in a Greenwich Village nitery. Things will be aired in court, probably a suit against the club. Mr. Silverstone, the capable attorney of the theatrical profession, has offered his services. He is a lawyer of many organizations, among these, the A.G.V.A. A gold star to Mr. Silverstone, the staunch friend of the performer.

•

THE STARRS are going to Rio de Janeiro, Brazil on the strength of their magic dancing numbers, by the way, staged by Alberto Galo.

•

CHARLES BRETT, of Brett and Young, has been commissioned to travel to Montreal, Canada, to open a branch office for A.G.V.A. Incidentally, Charlie said he will get opportunities for entertainers while in that city.

•

STAGE PRESENTATIONS and vaudeville for dance teams is coming back strong around the Middle West and East. The last to be engaged are Ruth and Billy Ambrose for a tour of many theatres throughout the Middle West.

RAMON AND RENITA arrived in town after a successful season at the Royal Palm Hotel, Miami. This duo is preparing material for the summer months at the Ross Fenton Farms, Asbury Park, N. J.

•

GOOD NEWS AT LAST! New faces get break. Daryl and Dale are to dance at the Chase Hotel, St. Louis, Mo.

•

GUESTS of the Chez Paree, Chicago, are having the pleasure of enjoying the lovely style of Georges and Jalna.

•

PAULA STONE, recently returned from the Western Coast, is being approached by several Broadway producers.

•

DON CARTHAY, formerly of the team Carthay and Pierce, is now of the team Carthay and Kent. Hearsay Don directed the dances for the forthcoming musical: *Three After Three.*

•

WALLER AND LEE, comic song and dance pair, opened at the Lyric Theater, Pittsburgh, the week of May 3 in an R.K.O. unit entitled: *Folies de Nuit.*

•

THOSE CUTE "CHILDREN" Joe and Betty Lee are at the Hollywood cabaret, New York.

•

ATTENTION TO ALL dancing teams; no matter how big you are. There is an agent on the market who used to be the male part of an exhibition ballroom team. He is a youngster, knows the game and is a fighter. Get together with him and he will try to get you the best according to your ability. His name? George Sartin.

•

THE N. Y. STRAND Theater will feature Gower and Jeanne with Guy Lombardo's band starting May 3.

•

GABRIEL AND GIRALDA were a hit at the Spanish Theater, N. Y. They broke away from their routines of many lifts and tricks and offered a cute Mexican novelty dance, for a change, wherein Gabriel is an inebriated bad "hombre" and Giralda chases him off stage with a knife. Sweet dispositions these Mexicans have!

•

NEWCOMERS in the exhibition field are Sharon and Hayes who were at the Berkeley-Carteret, Asbury Park, N. J. Miss Sharon has an unusually easy manner of dancing and her blond beauty is most appealing.

•

NORMAN DUKE auditioned at the Rainbow Room for agent George Sartin who is associated with the James Dealy booking office. Norman has a chance of featuring his terrific taps in the *Three After Three* Broadway show.

•

THE DE MARANVILLES open at the Westminster Hotel, Boston, soon after having been at the Casino Russe, N. Y. for 14 weeks.

•

ESTELLE AND LEROY accepted an eight week contract to dance at the very smart Nacionale Casino, Havana, Cuba. Following this engagement, they will sail for Rio de Janeiro, Brazil, to perform at the Casino Copacabaña.

•

LOLA AND ANDRE CONGA TROUP, one of the better of these groups, has been signed for one year by Musical Corporation of America. The first assignment for this office is to open at Boston's new Beachcomber club.

Bulletin

DANCING MASTERS of AMERICA, Inc.
and Its Affiliated Clubs
by WALTER U. SOBY

THE BARN VERSUS THE BALLROOM

Are our ballrooms to be transformed into barns and are our barns to become ballrooms? Whatever it is, our Social Dancing is undergoing a drastic change. Reports from all parts of the country indicate a wide interest is being shown in "group dancing." And what is it to be called?

Young people are eager to learn the dances that were danced years ago but they don't like to refer to them as "Old Fashioned Dances." Youth doesn't like things old fashioned, they don't like being considered old fashioned themselves, not in this day and age. They are too "modern."

But they are jumping at the opportunity of getting into a *set* or group of couples trying the *swinging of partners, balancing corners, turn the opposite,* etc., and wondering where it all came from and who was responsible for this new type of amusement. They do not want to give Grandpa and Grandma credit for this kind of dancing. They like to consider it something new and it is *new* to them, so let them think it is. The revival of anything is never presented in just the same way that it was in its original form. This is perhaps what is happening with the old *Square and Round* dances of forty and fifty years ago that are coming back into popularity. This *old* style of dancing seems *new* to the youth of the nation and they are eager to learn how to do them.

Orchestras that are specializing in playing for the old time dances are having all they can do to fill engagements. Crowds of young people are gathering in town halls and back in the woods Granges to join in the rollicking fun of a Barn Dance. Difficulty is being experienced in finding "callers" for the dance sets (they used to be called "prompters"). They like those who can "sing the calls" in time to the music. Already complaints are being made that the callers are not all "calling 'em alike." What then does this mean for the ballroom dance teacher. It means that we must prepare ourselves for the new trend as after all, to do the square dances properly, it requires some knowledge as to how they

(*Continued on page* 34)

In Memory of

LOUIS STOCKMAN

It is with a sense of deep personal loss that we record the death on April 30 of Louis Stockman, of Indianapolis.

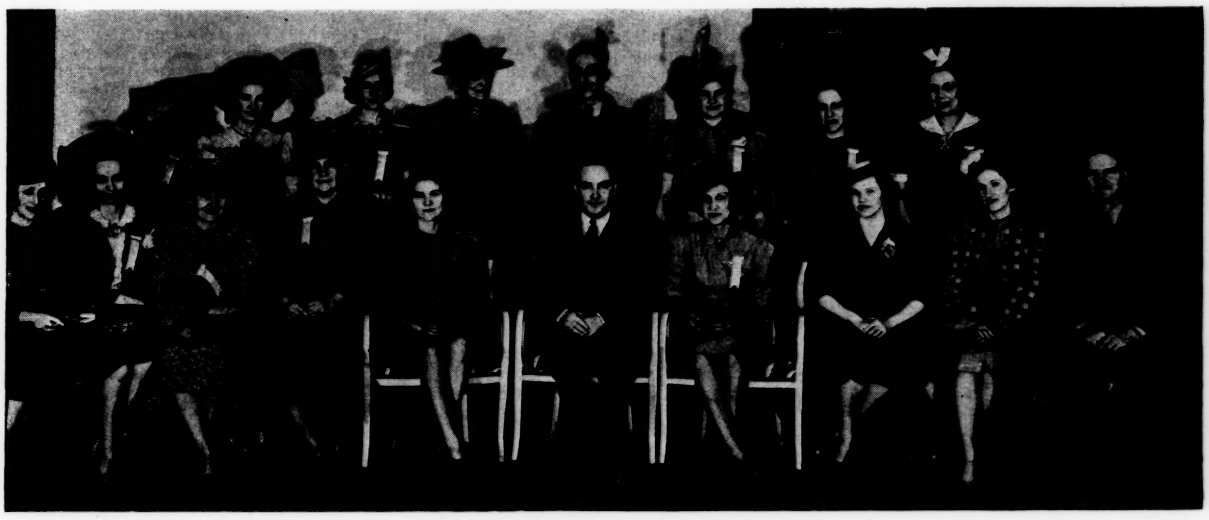
Mr. Stockman had been seriously ill since last Fall and, although he carried on a cheerful correspondence with his friends from the hospital to which he was confined, there had been little hope for his recovery for some time.

He was a member of the Chicago National Association, the Dancing Masters of America, Inc., and the Dance Educators of New York. For several years he served on the faculty of the first two, and was well known and beloved by all of the members. He is survived by his son, Kenneth, and his mother and two sisters, who live in Glendale, Calif.

The Stockman studios, which he advertised as "Indiana's Largest and Finest," were established by Louis Stockman in 1919 and will be carried on by his associates according to his expressed wishes.

Services were held at 2 p.m. Friday, May 3, from the Wald Funeral Home in Indianapolis. Honorary pallbearers were: William J. Ashton, secretary of the Chicago National Association; Pearl Allen, past president, and Leo T. Kehl, president, and Walter U. Soby, secretary of the Dancing Masters of America, Inc.

Fourth Annual Meeting of the Heart of America Dance Association, Hotel Continental, March 31. *Front row*: MYLDRED LYONS; ELNOR MAE OYER; MARTHA FLAUGH LEWIS; HELEN THOMES, *treasurer;* KAY BUIS, *Vice-President;* LEROY H. THAYER, *D.M.A. President;* HELEN ELLFELDT, *President;* NELL JANE ROGERS, *Secretary;* CORINNE KRUMHOLZ, *Sergeant at Arms; and* ROBERT LEWIS. *Back row*: HAZEL ENGLER RUFF; HELEN SULLIVAN; LETITIA SCHAUFFLER; BIRD KIRTLEY; EDWARD FISH; MARY ANN SIMMS; FRANCES ULAMPERL; *and* HELEN KNIEF.



Danseur

THE STORY OF MY DANCING DAYS

by JULIAN FRANCESCO

At the first opportunity I presented myself to Oukrainsky.

"Mr. Oukrainsky," I made the mistake of saying, "when you get too old to dance I hope to take your place in the ballets."

How he roared! Personally, I saw nothing funny in a younger dancer superseding an elderly one upon his retirement. I still see nothing funny in it, except that once the glory is ended, so is the dancer. It took me years to live down that first remark. It was almost like saying to a rich uncle that if only he would die, you would be happy to inherit his fortune.

Oukrainsky was already a mature artist. As the story goes, he is said to have met Pavley in Paris, adopted him as a protege, and with him they joined the company of Pavlowa. Oukrainsky had a flair for costuming. He is said to have designed the costume for Pavlowa's *Danse Directoire.* During a tour of America the two dancers broke away from the celebrated troupe to settle in Chicago and begin a ballet company of their own. Months of starvation and hardship had followed. They were true pioneers of the ballet in a mid-western metropolis that boasted of everything but a dance-minded public. They found an adept and clever manager in the person of Mrs. Ina Hagenow, who managed their business dealings for many years. A season as ballet masters of the Chicago Grand Opera established them solidly in the West.

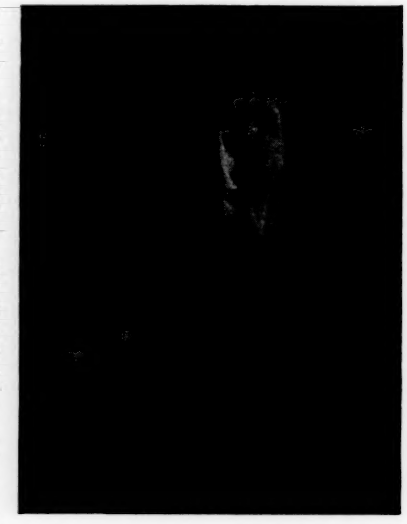
Until the arrival of Adolf Bolm on the scene, the Pavley-Oukrainsky Ballet held the opera fort unchallenged. Bolm's fame preceded him. As first character dancer with the Diaghilew Ballet he had become world famous. The season that I arrived to take lessons Pavley-Oukrainsky had lost the opera contract to their new rival in the field. Contracts to appear in Mexico City, New York City and a nation-wide tour were keeping them occupied, however.

Inasmuch as Miss Davis had returned to Milwaukee, my scant savings lasted but a short time, and when my course was up I had to discontinue my lessons again and hunt a job. But just about the time when I thought all was lost, she came forth with an invitation to come and work for her again.

Milwaukee seemed like a graveyard of art, after the excitement and life of New York and the charged air of activity that always electrified the studio of Pavley and Oukrainsky in Chicago.

At my first opportunity I visited the Caskey studio to be greeted with *Oh's* and *Ah's* by the local pupils who knew of my meteoric dash to New York. "G. M." treated me like a celebrated artist returning to the old home town. True, I hadn't yet done any dancing professionally, but that seemed unimportant. I had been places and I had studied with the country's famous dance-masters.

Mary and Don were my most ardent admirers. Both were dreaming of the time



SERGIE OUKRAINSKY

when they would be able to study in New York.

"Is Pavley's hair *really* red?" she asked me after the class.

I informed her of it's true color, describing Pavley and his hair in detail. I invited them both to have supper with me at Miss Davis' home the coming Sunday, the best and only time we could get together, because Don worked nights in an electric plant and Mary had a day job in one of the downtown department stores.

It was a memorable Sunday. Springtime clothed the luxurious Davis estate with millions of early blooming flowers. Mary and Don were transported for a short time from the grim and dirt of city streets and factory interiors into an enchanted land of wealth and beauty. We confided our dreams and exchanged gossip of the dance as we watched a great full moon slowly ascend majestically out of the dancing waters of Lake Michigan.

"Soon" Miss Davis announced, "I am going to give a garden party. All the natives will be here and I want you all to dance."

Enthusiastically we made plans for the coming party. Mary and Don would do a dance together, and I was scheduled to do something distinctly original — an Ancient Greek interpretation. We rehearsed until the great afternoon arrived.

Milwaukee's most elite were scattered over the estate in colorful summer finery. Mary and Don performed their part in the program creditably. When the small orchestra ground out the opening music for my dance I was hiding under the porch in expectancy. Dressed in a white Grecian tunic with all the trimmings, including a huge silken scarf that floated out behind, I skipped recklessly out on to the lawn. In my ecstatic mood of Grecian abandon, with head thrown back and scarf trailing in the wind, I could hardly be expected to notice a lowly garden hose forgotten by the gardener. The gay picture of Ancient Greece on a rampage suddenly collapsed. The next instant I was flat on the ground, kicking frantically in an effort to free myself from the silken scarf that completely isolated me from the, by now, hysterical and screaming guests. Finally extricating myself, I again plunged heroically into my dance, but it was impossible to recapture the spirit of Ancient Greece. My face was as red with embarrassment as my costume was green from the grass stains.

Early that Fall a telegram arrived from Chicago:

WILL YOU ACCEPT POSITION PAVLEY OUKRAINSKY BALLET.
INA HAGENOW.

A week later I was back at the third floor studio. At ten every morning we began a strenuous set of barre exercises. At noon we were still puzzling over the series of intricate combinations presented daily by Oukrainsky to his bewildered students and company members. First, we would be required to do the combination frontwards, then backwards, then the whole thing reversed. Next, we had to do the whole thing reversed backwards while moving left and right and turning alternate directions, etc.

In contrast to these intricate creations, Pavley would favor the large sweeping movements of the *tour jete,* the *grande rond de jambe, sisonne* diagonally across the room and so on. He was, during these early seasons, in excellent practice. In training, he danced like a young god come to life—majestically, heroically and with the abandon of a great strong animal. He was truly a prince of the dance in those days, well on the way toward becoming absolute monarch.

The rehearsals took a greater part of the afternoon. A *Dutch Dance* for a group of eight couples was to be my first number. It was scheduled for an early performance at the Coliseum.

A few days before my debut in the ensemble a costume was handed to me to try on. The name "Edward Caton" was written upon every piece of it from the wooden shoes to the little Dutch hat. I turned to John P., a young Hungarian who had been for several seasons a member of the ballet.

"Who was Edward Caton?"

"Caton left the company on the way home from New York last month. You are taking his place," John informed me.

"Why did he leave?"

"Oh, just temperamental, I guess. When the train passed his home town he got off without even saying 'Goodbye'."

Somehow I was grateful to Caton. Glad he was temperamental. I owed him this opportunity of a lifetime to become a professional dancer.

Satisfied that Caton's costumes would fit me perfectly, we returned to the studio where the professionals were in class.

The time for my debut in the *Dutch Dance* was at hand. Upon arriving that memorable evening at the Coliseum my thought was first to get a program. In all the excitement of a first performance I found time to look for (and gloat over) my name on that program. The fact that it appeared in the smallest possible print and at the very end of a list of sixteen others, mattered not at all. It made me a "professional" just the same.

The *Dutch Dance* was performed. The older members of the company pushed me

(*Continued on page* 32)

The Ballroom Observer

A Forum of the Social Dance conducted by

THOMAS E. PARSON

DURING the past few years there has been, on numerous occasions, attempts at "reviving" or "bringing back" one of the oldest and still most popular forms of the social dance—the Waltz. Newspaper headlines, induced by individual outbursts which seldom progressed beyond the oral stage, have time and time again predicted "the return of the Waltz." Just where the Waltz had been, or from where it was returning has never yet been made quite clear. There is no denying the fact that, in some quarters, it is looked upon as something resurrected from the moth balls; one would hardly expect otherwise of the disciples of Goodman, Krupa, Dorsey, Ellington, et al. One must remember, though, that quite a good portion of the population of these United States are over and above the panty-waist age, and that among this group are many who, even today, are thrilled to a point of ecstasy when music in three-quarter time is played correctly. And the capers they cut on these too infrequent occasions cause even the jitteryest of the jitterbugs to look on with admiration and respect. No, the Waltz is not coming back—for the simple reason that it has never gone away.

Assuming for the moment that the Waltz is, or ever was on a decline—mind you, now, this is only in deference to those who feel that argument is necessary—your attention is called to the screen's latest attempt at setting ballroom dance trends. Surprisingly enough, it wasn't an Astaire or a Rogers or even a Powell who was selected when RKO, that pioneer of dance pictures, made up its mind to give the ballroom dancers of the nation something to shoot at. On first reading, RKO Radio's choice for this assignment will most likely draw a "So what!" from the most skeptical, but after you've sat through *Irene* and watched Anna Neagle and Ray Milland waltz to the strains of *Alice Blue Gown,* you'll probably wonder why it took the movies so long to introduce this type of dancing on the screen. Here, you'll most likely say, is a dance that everyone can emulate, a dance whose charm and appeal is derived from its utter simplicity, its sheer lack of pretense. Here is a dance, you're bound to say, that will add a bit of new life to a jaded season about to close insofar as teachers are concerned.

We hope you will have already seen *Irene* when this is read, else your reaction to Miss Neagle's and Mr. Milland's dancing may suffer from expectation; frankly, one does not expect of this couple that which actually transpires, as would have been the case if Astaire and Rogers had been teamed together. Again, and very frankly, it is this observer's opinion that Fred and Ginger would have succeeded only in pretense and the spectacular; that they would have been pleasing to the eye we cannot deny, but little else would have been accomplished. The percentage of dancers possessed with the skill to emulate their movements would have been, as in the past, exceedingly small.

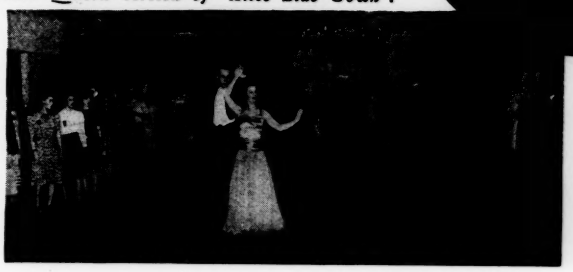
On the other hand, Miss Neagle and Mr. Milland so unexpectedly, and without so much as an inkling of what is to follow, push back a few chairs, a divan and a rug and start accenting those first beats with a precision that will make Waltz lovers the country over want to dance with them after the very first phrase. And the bane of the dance teachers' existence—those full bar hesitations—are taken in stride with never a deviation from the proper beat. Even if they never again appear in a similar role, together or singly, they will always be remembered as having danced a correct ballroom Waltz on the screen.

The *Irene Waltz*—call it the *Alice Blue Waltz* if you prefer—may not create a beaten path to the doors of ballroom studios; it will, nevertheless, serve to stimulate a much needed interest in a technique so lacking today insofar as the Waltz is concerned. Ballroom teachers with an eye to business will capitalize on RKO Radio's long deferred effort to include in its filmusicals at least one number possessing the necessary attributes to warrant being labeled a "hit." Sensing the interest which might be forthcoming, the Dance Educators of America (Club No. 24, DMA) on April 28 invited the profession to a demonstration of the dances featured in *Irene.* Mr. and Mrs. Herbert Lee arranged and presented a modified version of the *Irene Waltz,* while Bill Pillich, assisted by Genevieve Hageman, gave a version of *Swingin' the Alice Blue Gown.*

Left to right: Mary O'Moore, DEA Pres.; Mr. and Mrs. Herbert Lee; Genevieve Hageman; Bill Pillich and DEA Sec'y Thomas E. Parson

Mary O'Moore & Jere Delaney in sketch from "Irene." In background are Harry Tierney, Joseph McCarthy, Thomas E. Parson, DMA Pres. Leroy Thayer, and members of original "Irene" company.

Harry Tierney & Joseph McCarthy looking over modern version of "Alice Blue Gown".



Mr. and Mrs. Lee demonstrate the "Irene Waltz." (Alice Blue gowns worn by Miss O'Moore and Mrs. Lee designed by Daxian's, Inc.)

Student and Studio

GOLDIE PURDY, JUNE CASTEN, GINGER SHEERIN, ALYCE CLEARY, ANNE GLASSER, MARIE WELTSEK, HONEY SCHENBECK, *students of Kaye Gorham, Flushing, L. I.*

• NEW YORK, N. Y.—The election of officers and the annual spring luncheon marked the April meeting of the New York Society of Teachers of Dancing, April 14. Roderick C. Grant of Yonkers was chosen as President, for his ninth term. Others elected were: A. J. Weber, 1st Vice President; Mildred Duryea, 2nd Vice President; William E. Heck (re-election) Secretary and Treasurer; Elsa Heilich (retiring president), Edna Rothard Passapae, M. C. Richards, Fred LeQuorne and Mrs. Helen Reid, Directors.

Miss Heilich was congratulated on her administration for the last two years and a rising vote of thanks was recorded Miss Yolan Szabo, the retiring Chairman of the Program Committee who is succeeded by Miss Dorothy E. Kaiser. Miss Szabo was elected Chairman of the Membership Committee; and Clara I. Austin, Chairman of the Publicity Committee.

Among the guests at the luncheon, for which 125 were seated were: Walter U. Soby, Secretary-Treasurer of the D.M.A. and Mrs. Soby; Anton Dolin; Philip S. Nutt, President of the American Society of Teachers of Dancing and Louis H. Chalif, honorary member of the New York Society. Entertainment included Federico and Rankin, provided by Alberto Galo; Saki, Native Japanese dances; and Donald Moore and his group in old time dances. Miss Heilich demonstrated the Artist Ballet and Fred LeQuorne the modern peabody foxtrot.

•

Donald Sawyer is opening a branch school for the summer season at the Ocean Forest Hotel, Myrtle Beach, S. C., June 1. The school will be under the direction of Joseph Paige, who so successfully managed the Miami Biltmore Branch during the past winter season and will return next season.

Bill Meeker and Mildred Neff of the Sawyer Studios danced for the Credit Manager's Association at the Hotel Astor on March 7.

•

Squares and Rounds, the American Folk Dance Group under the direction of Donald Moore Chambers, announces an Open House on May 23 when European and American Folk Dances will be demonstrated and taught. Mr. Chambers is also director of the weekly Saturday folk dance evenings at the American Peoples School, Bronx.

•

Our apologies to Billy Newsome. His address and telephone number was listed wrong last month, as it should have read: 1658 Broadway, COlumbus 5-5949.

•

Mme. LaMeri and Miss Ruth St. Denis have combined their efforts and shall present classes at the School of Natya.

•

The Maharam Fabric Corporation reports that it has engaged many additional employees to take care of the great demand from schools all over the country, and the staff is working day and night to maintain the usual high standard of service. One of the reasons for this great activity is the popularity of Maharam's 6 Star Services. This service and the complete line of fabrics and accessories are available to teachers throughout the country at stores located in New York, Chicago and Los Angeles.

•

The Professional ballet students of Alexis Dolinoff of the Chalif School appeared in the ballet of the Opera *Buffa Magis Florentino* at the Brooklyn Academy of Music April 19.

Wendy Gay Perkins, daughter of the radio celebrity and composer of music, Ray Perkins, participated in three solo dances, arranged for her by Frances L. Chalif of the Chalif School, for the Legion Levities of 1940 under the auspices of the Port Washington Post of the American Legion on April 19.

John Wray, outstanding artist and teacher in tap dancing, is a new addition at the Chalif School and shall present new and original ballet tap routines.

•

Atty Van den Berg and Martha Krueger will present a series of numbers in connection with the Swoboda Ballet, which will be presented in June at Great Neck, L. I.

•

• PT. JERVIS, N. Y.—Eddie Mack, who has conducted studios here and in Middletown, N. Y. for the past three years with fine results, shall open branches in Allentown and Scranton, Pa. Mr. Mack is still connected with the Fred LeQuorne Studios, New York City, and will be on the staff for summer courses for tap classes.

• ROCHESTER, N. Y. — Word comes from the Gladys D. Bliss School that Joel Friend, pupil, is appearing in *DuBarry was a Lady;* Vibian Groh of the team Corbett and Loraine is playing Harry's New York Cabaret in Chicago and Andrew Chinell,

Ballet Class at the Chalif School of Dance, New York City; ALEXIS DOLINOFF, *teacher, with* KAREN CONRAD *in foreground.*

MARGARET RUTH GORMLY, *Mt. Morris, N. Y., who has successfully completed a year's teacher's course under the direction of Frances Cole. Miss Gormly will open her own studio in Mt. Morris in June.*

adagio dancer, is playing the Strand in Syracuse.

• SYRACUSE, N. Y.—Miss Norma Allewelt was hostess at a tea in her studios, March 31 for the Western New York State Council and immediate prospective members. The prospective members invited included teachers from Auburn, Fulton, Oswego, Watertown, Cortland and Syracuse.

Syracuse teachers have formed a Dance Art Association for the purpose of bringing three or more dance concerts of the highest standard to Syracuse during the season. A constitution and by-laws were adopted at the meeting at the Hotel Syracuse. Officers in charge are: Margaret Harper, Recording Secretary; Margaret Long, Corresponding Secretary; Roberta Lester, Treasurer; Miss Monica, Publicity Chairman; Norma Allewelt, Public Relations Chairman and Clara Schroeppel, Honorary Member.

• SCHENECTADY, N. Y.—Little Phyllis Utter, pictured on the Honor page, will be included in the cast to take part in the Career Benefit Performance to be given May 6 in Schenectady and May 10 in Amsterdam in honor of Alice Mitchell, 17 year old student of Gertrude Blanck. The proceeds of the events, along with that received at the many preceding affairs held in her honor, will be given to Miss Mitchell to be used for the furtherance of her dance career. Miss Mitchell will go to New York, immediately following the recital to continue her studies and to make contacts for future engagements.

• MAPLEWOOD, N. J.—*Life in a Toyshop,* presented by the dancing classes of the Edna Rothard Passapae Studios on April 12, to a large audience, met with great success. General dancing followed the program.

• JUTLAND, N. J. — The Hunterdon Hills School in association with the Hunterdon Hills Playhouse has signed Mitzi Mayfair to teach dancing. Two full dramatic scholarships for the coming season will be awarded on the merit of the applicants. The scholarships will offer a full summer season in the training of all the co-related arts under ablest teachers of the drama, voice and dancing.

• DENVILLE, N. J.—Edith D. Emmett, having completed her course for which she was chosen to give at St. Elizabeth's College, is making plans to leave in June for the Lake Mohawk Country Club for her fifth Season. A ballet, the annual Mohawk Follies, and the Junior Ensembles are scheduled as well as a cocktail hour for the adult ballroom classes. Miss Emmett will resume her courses at the St. Elizabeth College next season.

• DOVER, N. J.—A group of students from the Peggy Black School of Dancing, presented a varied program at a Chinese Supper given by the P. T. A. of Denville on April 18. Other programs presented were: April 17-18 part of the Minstrel presented by Class 45 of the Presbyterian Church of Morristown; Peggy Black and Jack Martin in a comedy number for the P. T. A. of Dover on April 24; and a large program on April 26 for the Order of Scottish Clans of Morristown.

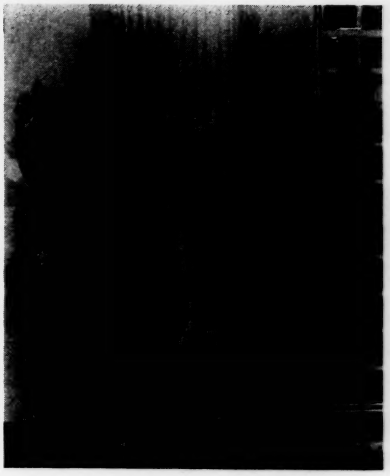
At present the school is preparing for the annual spring recital to be held at the Dover High School.

• MERCHANTVILLE, N. Y. — Gladys Kochersperger's School of this city is now preparing for the new ballet *Our Country* which will be presented this month. *The Liberty Ballet* will be a major attraction of the production.

• PATTERSON, N. J.—Carol Singer presented the annual Booster show of the Y.M.H.A. in February, marking Miss Singer's second Booster show. Rehearsals followed closely for an original musical comedy produced by the Men's club of the Temple Immanuel, given the latter part of last month. The dance numbers for this show were entirely of a humorous nature. Both performances were enthusiastically received.

• BRIDGEPORT, Conn.—Bill Pillich and Oreste of New York City, were guest soloists at the Recital presented May 4 by the Comer School. The audience was most enthusiastic in its applause.

• HYDE PARK, Mass.—Preparations are well under way at the Lillafrances Viles School for the annual recital *Petit Carnival* which will be presented Saturday afternoon and evening, May 18 at the Current Events Clubhouse.



ORMA SHANNON *and* ALVERA SARSON, *co-teachers of the Sarson-Shannon School of Dancing, Rochester, N. Y., in a pose from their Co-Ed routine.*

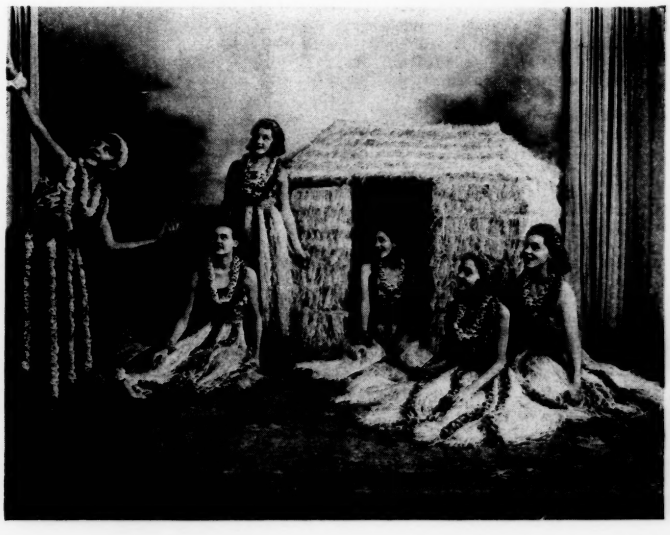
The Graduation Exercises of the school will take place at the M. and P. Fairmount Theatre, Hyde Park, Saturday afternoon and evening, June 1 with the students appearing in caps and gowns and carrying diplomas and certificates. Last year this was such a decided hit, comprising thirty minutes of fast stage entertainment wedged between two feature pictures, the theatre management called on Miss Viles for another novelty presentation.

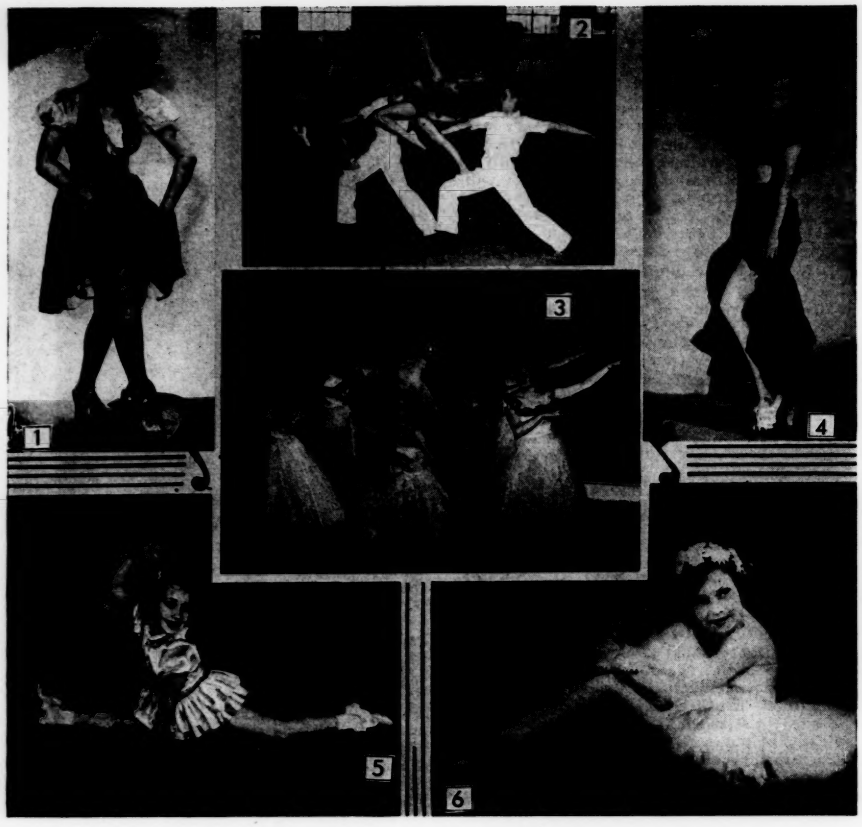
• CAPE COD, Mass. — Forrest Thornburg, director of the Nashville Civic Ballet, will conduct a four weeks summer course at the Lisa Farham Studios, where the summer rehearsals of the Nashville Civic Ballet are held. Although morning classes will be

(*Continued on page* 30)

LOUIS DAPRON, *famous young tap dancer, contracted by LeRoy Prinz as assistant dance director for Paramount Studios, who will teach special instruction at 607 S. Western Ave., Los Angeles, this summer*

LUCILLE BADDA, MARGARET MARSHALL, RUTH KNAPP, BETTY MARIE WILSON, ALLENE HANNAH *and* MARION ADCOCK *in The Legend of Kilauea, the Volcano, students of the Verla Flowers Studio of Dance, Seattle, Wash.*





Honor * Roll

To the Left:

1. *Betty Ann McGinn, professional student of the* WARD SISTERS STUDIO OF DANCE ARTS, *Minneapolis, Minn.* 2. *Shirley Kline, Jerome Thibideau, Mary Jane Paden and Franklin McKaye, adagio pupils of* MAXENE MOLLENHOUR, *South Bend, Ind.* 3. *Teeny Sullivan, Harriet Pardue, Beverly Harrington, Bucky Goodman, Kathryn Witherspoon and Alpha Noah, lovely ballet students from the advanced class of the* ELIZABETH BRYANT COMBS DANCE STUDIO, *Nashville, Tenn. (photo by Frank Gunter).* 4. *Mary Mills of the* ELEANOR A. SHUPE STUDIOS, *Warren, Ohio.* 5. *Jean Hands, 4 year old pupil of* DOROTHY E. KAISER, *Glendale, L. I.* 6. *Dorothy May Brightenback, child contest winner, pupil of* VIRGINIA WHEELER'S *Jersey City School.*

Below:

1. *Marion Waite, acrobatic and tap student of the* HASKELL-PETERSON DANCE STUDIO, *New Rochelle, N. Y. who will appear at several Westchester Clubs this summer.* 2. *Henrietta, Bebe Denman and Ted Lewis Moody, charming little sisters and dancing pupils of* EMMAMAE HORN'S RIVER OAKS SCHOOL OF THE DANCE, *Houston, Texas (Truman DeMarler portrait).* 3. *Faith Franklin, a juvenile pupil of the* KATHRYN DUFFY SCHOOL, *Oklahoma City, Okla.* 4. *Jean Joubert, age 9 years, pupil of* DOROTHY BABIN, *New Orleans, La.* 5. *Betty Kaegi, John Knox Wilson, and Nadine Ashmore, pupils of* ZENOBIA KING SCHOOL OF DANCING, *Anniston, Ala.* 6. *Morlene Jaffe, Jean Atkins, Martha Firestone, Betty Guinther, Lillian Strock, June Miller, Sylvia Mentser and Nancy Lile, students of the* ADELINE OTT LAHRMER SCHOOL OF DANCE, *Akron, Ohio.*

STUDENT & STUDIO

(*Continued from page 29*)

devoted to ballet and production methods, the afternoon sessions will offer classes in tap with Katherine Godron of the Dorothy Donelson Studios; ballroom with John Butler of the Whitford Price Studios, and character dancing by guest teachers. One new production for the Civic Ballet will be given a try-out the last week of the course.

• BOSTON, Mass.—The Carnival Ballet Group will produce a new ballet *Anna Karenina,* based on Tolstoi's novel, choreography by Senia Russakoff and music by Sidney Cahan. The ballet will be presented for the first time at Jordan Hall, May 15. The part of Anna Karenina will be performed by Alicia Langford, premier Danseuse for the Carnival Ballet Group.

For next season, plans are under way to organize a Dance Theatre at the Peabody Playhouse.

• PHILADELPHIA, Pa.—The Cortissoz School of Dance Arts is most busy rehearsing a group for the *All Philadelphia Dance Recital* which takes place at Towne Hall, April 12.

•

The Lou-Ellen School of Dancing will present the Annual dance recital *Dance Fashions of* 1940 at the Y.M.H.A. on May 17. Among the featured numbers will be the ballets from *Pinocchio* and *Voices of Spring.* Also included is a novelty dance on bells done by Caroline Rossi. Mr. Louis A. Crescenta and Miss Ellen Tanzola will give their interpretation of *Bolero.*

• HAMMOND, Ind.—Jack Cavan will present a revue entitled *Hammond to Hollywood* on June 19 at the Hammond Civic Center. A modern ballet, *Symphony of Steel,* will be presented, music for which is composed especially for Mr. Cavan by Herman Kaysen of Hollywood.

To the Left:

1. Miss Brownee Brown *of Chicago and Racine, Wisc., and her professional girls ballet group, in the finale of Tchaikowsky's Swan Lake. L. to r.—June Meany, Betty Hansen, Peggy Bagley, Betty Chadek, Dorothy Habermas, Marge Dvorak, Mary Firtko, Winnefred Mertins, Brownee Brown, Patsy Astrup, Jackie Quinn, Beverley Miller, Doris Simpson, Delores Tilton, Patty Cook, Lorraine Spaulding and Ruth Radewan.* 2. *Jacqueline Osborne, Patricia Quigg, Joan Ihlstrom, Maxine Selby, Nedra Druley, Arva Creek, Jane Ellen Mansfield, Anna Larkin, Anna Margaret Karcher and Betty Selley, pupils of the* Kolp School of Dancing, *Richmond, Ind.* 3. *Dolores Winebrenner, Elsie Chalfant, Donna Tracy, Luanne Pettit, Patricia Dibblee, Shirley Nelson and Dorothy Oltz, advanced students of* Jack Cavan, *Hammond, Ind.* 4. *Janet Blair who is singing with the Hal Kemp Band, student of the* Ruth Barnes School of Dancing, *Altoona, Pa.* 5. *Shanon Mueller, age 4, a very promising student in ballet and tap, student of* Virginia Zimmermann School of Dance, *Chicago, Ill.* 6. *Anne Barber, student of* Irma Hart Carrier Studio of the Dance, *Havana, Cuba.*

Below:

1. *Maurine Hall, professional student of* Virginia Self, *Dallas, Texas who is now a teacher in the* Cook School of Dance, *Corsicanna, Texas.* 2. *Beverly Ann Connell of Perry, Iowa, youthful student of* Betty Mae Harris Schools *of Boone and Perry, Iowa.* 3. *Louisa Di Censo and Publio Zampedro, adagio team of the* Bess Newton Brown Studios, *Warren, Ohio.* 4. *Barbara Wilson, who demonstrated for* Marjorie Jeanne *of Muncie, Ind. at the C.N.A.D.M. meeting in January.* 5. *Anne Hogan, student of the* Howell's Dance School, *Brooklyn, N. Y.* 6. *Phyllis Ann Utter, 7½ year old student of* Gertrude Blanck School of Dance and Radio, *Schenectady, N. Y., who has a perfect attendance record and is most talented.*

• CHICAGO, Ill.—The Chicago National Association of Dancing Masters have announced their faculty for the 1940 Normal School and Convention. From all indications, it shall be a gala affair for all who attend.

•

Students of the Virginia Zimmermann School of the Dance will be presented in a recital called *International Revue* on Sunday, June 16, at Steinmetz High School.

• WOODWARD, Okla.—A group of dancers from the Marcella Patterson Studio gave a very interesting program at the Laverne Theatre at Laverne, Okla., in April and are now making plans for their summer show to be presented in June.

• BELLEVUE, Ky.—Olive Vail will present her annual revue, Monday, June 24, at the Hall of Mirrors, Netherland Plaza Hotel.

• GALVESTON, Texas—Our apologies to Miss Vida Godwin. The picture of Pauline Marchi which appeared on page 29 of the April issue was a student of Miss Godwin's rather than of Jack Stanly's as reported.

CALIFORNIA

by Dorathi Bock Pierre

• LOS ANGELES—George Mitzi has joined the staff of the Perry Studios where he will teach tap and arrange tap routines.

•

Maurice Kosloff, who recently opened a downtown branch of his school, has announced a Pasadena studio will open within the month, making four branches of his Beverly Hills studio.

•

The Edith Jane Studios have started their regular series of Sunday evening concerts, the first one presenting Edith Jane's Concert Group in *Moussorgsky's Pictures at an Exhibition,* on April 7th.

★ ★ ★ Honor Roll ★ ★ ★

1. *Jean and Sonny Cornelius, sister and brother team, who are outstanding in tap duos and Jean for her work in toe, students of the* AUDREY ANN STUDIOS OF DANCING, *New Kensington, Pa.* 2. *Alice Barrington, pupil of Marion Fearheiley of the* STOCKMAN STUDIOS, *Indianapolis, Ind.* 3. *Virginia Glaser, an industrious dancing and piano student of the* MILLER SISTERS STUDIOS *of Elmhurst and Maspeth, L. I.* 4. *Carole Marchessault, pupil of* DOLORES MAGWOOD, *Worcester, Mass., who received first prize for selling the most tickets for "The World's Fair Dance Revue."* 5. *Miss Shirley Ann Wilkie, who has studied for the past four years with* PEGGY BLACK *in Dover, N. J.* 6. *Gloria Lipstein, attractive tap student of the* FLORENTINE STUDIOS OF THE DANCE, *Trenton, N. J., who is now doing professional routines.* 7. *Diane Mayhew, age* 10, *demonstrates in the ballet classes at the* JOY STUDIO OF DANCE AND DRAMATIC ART, *Minneapolis, Minn.* 8. *Patsy Mercer and Donald Weisensel, young adagio team of the* ELLA L. BANKS STUDIOS, *Baltimore, Md.* 9. *Emily Deutchman, Joann Kaegel, Franklin Dougherty, Harry Grunewald, Barbara Jean Weingartuer, Patricia Brady, Peggy Keogel, pupils of* PEP GOLDEN STUDIOS, *Cincinnati, Ohio, as they appear in Pep Golden's* 1940 *Follies.* 10. *Angela Concci, talented eight year old toe dancer of the* ELLA L. BANKS STUDIOS, *Baltimore, Md.* 11. *Diane Coolbriht of Mattapan, Mass., a rhythmic and talented toe and tap student at the* LILLAFRANCES VILES SCHOOL OF DANCING, *Hyde Park, Mass.*

DANSEUR

(*Continued from page* 26)

through it in a daze of bewilderment. At the finish I was dragged off the stage with the rest, amid thunderous applause.

I landed square in the waiting arms of Mrs. Hagenow. She was shouting to the dancers to go back on the stage for a bow. At the same time she pushed me out on the stage. Fully expecting to be followed by the rest of the dancers, I boldly marched down to the edge of the footlights, took a bow to a mixed sound of applause and laughter from the audience and kept on bowing. Then I turned to grin at the rest of the dancers. I was alone there on the great empty stage!

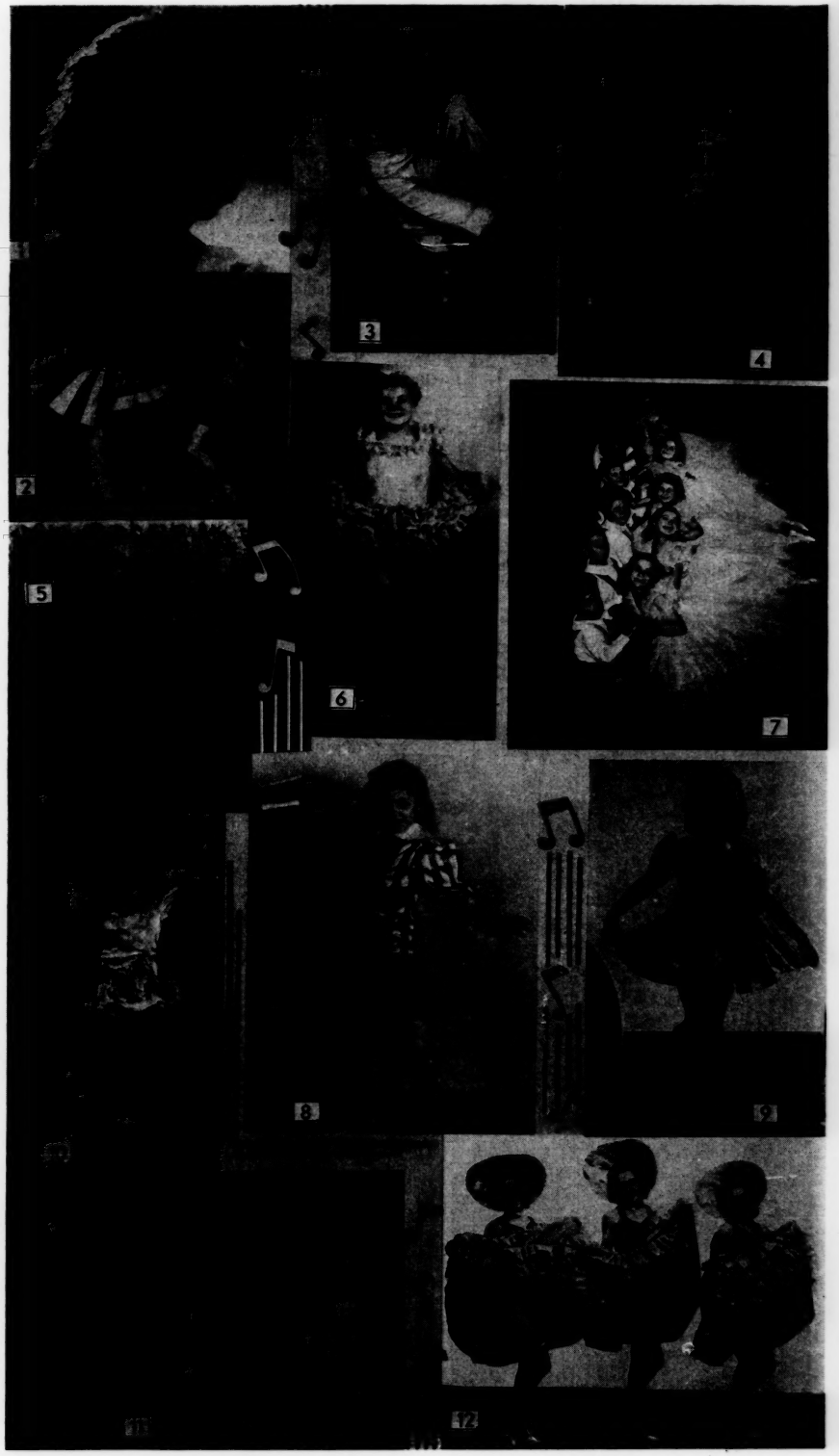
Screams of laughter mingled with the applause when the audience discovered my evident bewilderment at finding myself alone on the stage. A fitting climax to my debut as a professional dancer. Abruptly, I clattered back to Mrs. Hagenow—wooden shoes and all.

"You little fool!" she exclaimed, but she was laughing with the rest of the company.

My debut as a professional over, the following weeks were spent in learning and rehearsing new numbers for the ensemble.

Pavley and Oukrainsky had again won the opera contract. Bolm's ballets were successful enough, though lacking Oukrainsky's vivid and colorful costumes; that certain flamboyant artistry which characterized everything the pair presented. In actual performance, the style of the one complemented that of the other. Oukrainsky's art approached scientific perfection. When he danced, one seemed to be watching intricate machinery in movement. There was nothing spontaneous, nothing left to guesswork and nothing in his dancing that might be termed inspired. His inspiration came at the time the dance was created. After that, his art was a matter of studied precision. He danced the comic old Maid in *Fete a la Robinson,* but with the same exactitude he displayed in any of his other characterizations, which ranged in scope from a barefoot toe num-

★ ★ ★ Honor Roll ★ ★ ★



1. *Marjorie Cook, working in a Club act of* MILDRED DREWES, *Richmond Hill, L. I.* 2. *Marion Barnes and Shirley Stack in a Mexican Hat dance, pupils of the* JONES DANCE STUDIO, *St. George, S. I.* 3. *Helen Kellerman, an advanced student of* MARION *and* EDDIE MACK, *Pt. Jervis, N. Y., appeared at the State and Strand Theatres in February and was an outstanding performer.* 4. *Marjorie Lewis, student of* ELMER WHEATLY SCHOOL OF DANCING, *Waco, Texas (photo by Mickle).* 5. *Margaret Zelano, studying singing with* LARRY SIMONDS *of* MODERNISTIC STUDIOS, *Providence, R. I., is now working professionally in night clubs and on the radio (photo by Sully).* 6. *Trudy Morris, this month's honor student of* THE LATHAM SCHOOL OF THE DANCE, *Waterford and New London, Conn.* 7. *Phyllis Colacicco, Joan Maiuriello, Rosalinde DiGiacomo, Carole Marso, Rose Maiaro, Nanette Ciullo, Albert Di Antonio, Anthony Diorisio, Gene Inverso, Ernest Marso, John Geraci, Teddy DiMuzio, corps de ballet for the Operetta "Pinocchio" given at the Academy of Music, April 22, Philadelphia, Pa. by the pupils of the* LOU ELLEN SCHOOL OF DANCING. 8. *Sally O. Cyrus, who won the honor roll for this month for advancement in tap at the* ROWLEY FELIX DANCE STUDIO, *Huntington, W. Va.* 9. *Yvona Morrow of* MARCELLA PATTERSON'S STUDIO, *Woodward, Okla.* 10. *Patsy Walworth, 3 year old student of* SCHRADER STUDIOS, *Charleston, W. Va.* 11. *Carol June Ziedes, Diane Karci and Joy Heestand, students of the* DOROTHY DALE WEAVER STUDIO OF DANCING, *Alliance, Ohio (photo by Demit Brothers).* 12. *The Joanettes, Jackie Laird, Judy Lane, Rita Palmer of the* JOAN'S STUDIO *of Chester, Pa. now appearing in clubs and hotels.*

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ber to a dramatic religious interpretation of the Crucifixion.

Pavley, with his grand flair for the unexpected, contrasted Oukrainsky's technical displays. Possessing a figure with god-like proportions, a boyish, almost impish, delight in anything spectacular, his dancing achieved an exotic flavor both interesting and sensational to the observer.

There were anywhere from six to ten *premier danseuses*—each specializing in a definite type of characterization.

When girls joined the company the most amazing transformations took place. Nondescript girls looking for all the world like one of millions of young farmer or high school kids would be accepted. Sometimes they even entered the troupe in pig-tails! Before many months, the same shy little creatures would blossom forth distinct types. These types ranged from Oriental sirens to severely elegant debutantes—not only in outward appearance, but mentally and spiritually.

The boys, I regret to admit, remained for years just what they happened to be in the beginning. Not one of them developed into an outstanding personage—myself included. Our time, I'm afraid, was too much devoted to ice-cream sundaes, three-decker sandwiches and washing practice clothes. I shall never forget the day one of these highly developed ballerinas sailed into me.

"Do you think you'll ever amount to anything?" she demanded seriously, "Why don't you break away from yourself—amount to something—be somebody. Do you want to remain in the ensemble all your life?"

My answer to her "pep-talk" was something to the effect that I was "too tired"—even to remain in the ensemble much longer.

D.M.A. BULLETIN

(*Continued from page* 25)

should be danced. Are dance teachers then to profit by the new demand?

Will it ferret out our Foxtrots? This is doubtful. One Connecticut old time dance orchestra leader has stated that to make his dances successful, he must include one set of foxtrot tunes with each square set and (please note) a waltz is played for every third dance. Is the waltz then to be included in the 1940 dance revival?

In the Society Section of the Sunday New York Times of April 28 an entire page was devoted to an article on the *Return of the Waltz.* A *Waltz Ball* was recently given at the Ritz Carlton, New York, at which only waltz music by widely known composers was played by a full-sized symphony orchestra of the National Orchestra Assn. From the first to the last strains of the orchestra, the ballroom was crowded with dancers, debutantes of this and recent seasons, as well as older members of society, many of whom made their debuts before the waltz gave way to the dances popular in recent years, and their escorts.

The waltz was featured again at the Cinderella Ball at the Waldorf Astoria which benefited the National Association of Day Nurseries. There was a waltz contest with a crystal slipper as an award. There were so many excellent dancers competing that the judges had a difficult time deciding the winning couple.

Teachers will find a wealth of ballroom material at the D.M.A. Convention in Pittsburgh this summer, and the faculty committee has given special attention to the ballroom department so that the teachers attending may be assured that all phases of ballroom dancing will be covered.

●

D. E. A. HAVE UNIQUE MEETING

The Dance Educators of America wound up the present season with its Annual Guest Session on Sunday, April 28, held in the Florentine Ballroom of the Hotel Park Central in New York.

Features of the meeting were demonstrations of the dances portrayed in RKO-Radio's picturization of the famous old stage musical, *Irene,* starring Anna Neagle and Ray Milland. A ballroom version of the *Irene Waltz,* introduced in the picture by Miss Neagle and Mr. Milland, had been arranged and was taught by Mr. and Mrs. Herbert Lee, members of the ballroom staff of the DEA. Bill Pillich, assisted by Genevieve Hageman, taught his arrangement of *Swingin' the Alice Blue Gown,* taken from the pictures musical comedy sequences. Alice Blue gowns worn by Miss O'Moore and Mrs. Lee were designed by Dazian's, Inc.

Guests of Mary O'Moore, President of the DEA, who played the title role in the stage play, included Harry Tierney and Joseph McCarthy, composers of *Alice Blue Gown;* and the Misses Bessie Mulligan, Dorothy Wright, Phyllis Paige, Helen Landis, Dot Whitford and Mildred Miller, former members of "Irene" companies. Folowing the material program Miss O'Moore, aided by her husband, Jere Delaney, a former "Madam Lucy," entertained with a short sketch from the play. Mr. Tierney assisted at the piano.

Approximately three hundred members and guests were in attendance at the meeting, which was the last of the season prior to the Fifth Annual Convention. At the business meeting which followed, the members were addressed by President Leroy Thayer and Secretary Walter U. Soby of the Dancing Masters of America. The Convention Committee reported plans to date, including a faculty consisting of Margit and Ivan Tarasoff, Hilda Butsova, Vecheslav Swoboda, Adolph Blome, Bill Pillich, Jack King, Nellie Cook, Carol Singer, Margaret Burton Inslee, Lou Wills, Lola Bravo, Nadia Gueral, Judith & Jacques, Thomas E. Parson, Mr. and Mrs. Herbert Lee, Robert Hefftner, Rodolfo D'Avalos, Stasia M. Jurkiewicz and Donald Moore Chambers. The Convention will run for six days, commencing with the President's Ball on August 11, and ending with the Annual Dinner Dance on August 16.

●

D.M.A. TIME TABLE

The summer schedule for the 22nd Annual Normal School and the 57th Annual Convention of the Dancing Masters of America, which is to be held at the William Penn Hotel, Pittsburgh, beginning Wednesday, July 24, called the D. M. of A. Time Table, has been inserted in this month's page advertisement of the AMERICAN DANCER. It shows how a member can enroll for the ten-day Normal course of seventy hours and remain in Pittsburgh for the six-day Convention following the Normal School and only be in Pittsburgh for seventeen days. The new time schedule will mean a saving of *time* and *money* for D. M. of A. members.

●

PERSONALS

PITTSBURGH, PA.

Mr. and Mrs. Joseph Paul Schweibinz announce that the wedding of their daughter, Martha Rose, to J. Alex Byers, Jr., will take place at the Sacred Heart Church, Pittsburgh, on Friday, May 24.

●

NEDERLAND, TEXAS

Mr. and Mrs. Patrick Dean Hackworth announce that the wedding of their daughter, Eleanor Marguerite, to Leon Paul Tullos, Jr., will take place at the First Methodist Church on Saturday evening, June 1.

●

NEW YORK CITY

The social centers of the Chicago Board of Education are to publish a dance book in which will appear a description of the Westchester Foxtrot presented by Oscar Duryea, Vice-President of the D. M. of A.

●

Jack Dayton is to open a new studio at 1650 Broadway, New York, this summer.

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HERE'S HOW

(*Continued from page* 19)

in the dance. Dances must build, with each laugh being topped by the next.

The first time we did a bolero on the stage was for Vinton Freedley in *Red, Hot and Blue*. The bolero had to be done in full stage, but, in order to have full stage, we had to do another dance following bolero, to give the stage hands time to shift to the next full stage set. It had to be short, it had to top bolero, and it had to be a new dance; one we had never done before. This time a chuckle came from our amusement at the way out-of-town-buyers used to gape at Sally Rand. Nothing of the original chuckle remained, but the fan that Grace used, wound up as a much smaller fan, not a-la-Rand, but as a very gay ballroom dancer hurrying through a Viennese Waltz unconsciously smacking me in the face with the fan.

The fan dance as a short encore dance in *Red, Hot and Blue* was perfect, but when we tried to stretch it out long enough for a dance to stand on its own it let us down. The first forty-five seconds of laughs were so big that nothing we did could top them, although I've always thought that if I did the same routine with Sally in her original costume we could probably top the New York World's Fair.

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DANCE EVENTS REVIEWED

(*Continued from page* 21)

forceful handling of the sinister role of *The Possessor*, not entirely suitable to her yet interesting to see for just that reason. I still think her costume is poor. Perhaps the elimination of the suggested forelock would help. Theatre art is a subtle thing and calling a role *Possessor* and wearing a forelock is not subtle. Anyhow, Miss Holm's eloquent movement carried sufficient and clear meaning to render such obvivous devices unworthy and superfluous. The composition, expressive as a whole, impressed more favorable also.

This theatre is exceedingly good for modern dancing because its small stage compresses and accentuates the patterns. This was particularly noticeable in *Tragic Excodus* which gained in power by not being so spread out as in a larger theatre.

Miss Holm and her group of brilliant dancers were as usual in top form.

•

LA TRIANITA, *Guild Theatre, April* 14.

This performance can be regarded as La Trianita's formal debut since it was her first at a downtown threatre and incidentally, much improved in many ways. La Trianita leaves nothing more to be desired in beauty, rich costuming, animation and skill. With more experience, she should become an outstanding American exponent of the Spanish dance. It might be noted that character style is perhaps more suitable to her spirited temperament than the softer lines of classic Spanish, tho she was at all times bewitchingly lovely.

•

MARGARET SEVERN, *Y.M.H.A. Dance Theatre, April* 21.

This was Margaret Severn's first concert here in a number of years during which time she has been successfully dancing in Europe. Also during this period concert dancing has undergone changes in treatment, approach and subject matter, which fact made a few of Miss Severn's dances (such as *Butterfly*) seem too conventional in spite of her charm, ability and attractive appearance. As a dancer Miss Severn is fluid, unusually supple and has a serviceable technique and great ease of movement.

The program which had variety and a good deal of popular appeal started off on a note of whimsy by entitling a pleasantly graceful dance *Green Pickle Waltz*, (I didn't like the pickles, or whatever they were, on the costume). Without a doubt the best numbers were the novel mask dances, which first brought Miss Severn fame some years ago. In these the movement is skilfully arranged, almost without exception in ballet terms, with quite uncanny result in expressing the type or mood of the very clever masks. At one moment one saw a *Laughing Peasant*, a *Charwoman* or a *Spanish Wench*, or *Dance of the Rose*, a stereotyped idea which, however, lent itself especially well to the use of masks to represent a bud, a full blown or a fading rose. *Feline Adventures* was commendable and very interesting because of the purely balletic treatment of its cat subject that would have been temptingly more simple to express thru interpretive movement.

Miss Severn designed all her choreography, masks and costumes with the single exception of the *Romance* costume by Natalie Goncharova.

Adrian Favaloro, Florence Goldner, Eleanor Fernandez, Marian Lyser, Louisa Matera and Rae Lubin (pupils presumably) appeared in one number.

(*Continued on page* 38)

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DANCE EVENTS REVIEWED

(*Continued from page* 36)

CALIFORNIA

By **Dorathi Bock Pierre**

CARMA LITA MARACCI, Philharmonic Auditorium, March 28.

Trained thoroughly in all the theatrical dance forms, she is a slave to none, but makes use of all she needs for her purpose. It is amazing that although her technique is impeccable, beautiful in itself, her numbers are all surcharged with a primitive symbolism that is above theatre and becomes common to all people. Her approach is strongly, starkly masculine (a fact which Mr. Lee recognized in costuming the greater part of her numbers in masculine garb.) Her compositions lean heavily toward the emotional and dramatic content. Her Spanish dances make no pretense of being authentic folk dances, many of them are entirely satiric and some of them are weighted with significance. *Live for the One Who Bore You,* although composed and first performed several years ago, and thought by some at that time to represent the eternal repetition of life, and spiral designs in Spanish dancing, today in the light of political and social changes, takes on an added significance. Her *Tango* is beautifully, coldly cruel; *Another Goyescas* amazingly clean cut. All of her movements are sharp and clear as though etched in acid.

•

SAI SHOKI, Hollywood Woman's Club Concert Hall, March 30.

Miss Sai is a beautiful young woman who is equally effective in humorous, sentimental or religious dances. There is an atmosphere of unreality, and a romantic aura about her numbers. She is so completely and delightfully feminine—even in her most forbidding masked *Greatest General Under the Sun,* which was, incidentally, filled with topical significance; and *Dance from Mask Drama,* a folk number, but truly dramatic, in which she characterizes her mask perfectly.

Another masked dance was *Dream of Youth* in which an old man attempts the dances of his youth. Her characterization in this as in all her numbers was splendid.

One of her best numbers was the *Sword Dance* which she has reconstructed from authentic Korean sources. It is very strong, and her manipulation of the two swords was most effective.

She is especially charming in the feminine numbers, tinged as all oriental dances are with an age old wisdom that is deeper and more significant than the sophistication of the western world, for it is a sophistication become fundamental through the centuries, and so beautifully simple. Her technique appears simple and easy—it is authentic and unassuming, but not simple. It is as concise, definite and studiously trained as any which appear more difficult. Her subject matter is very well balanced, and her choreography excellently conceived. Both of Sai Shoki's programs have proved to be enjoyable and memorable artistic events.

•

ANGNA ENTERS, *Royce Hall, University of California, April* 5.

Miss Enters appeared for the first time on the regular University concert series in a program composed of numbers seen here before. Numbers, however, which never pall from repetition, but which seem to grow on each viewing in significance and heightened dramatic content. Like every artist she is at her best when not propagandizing too obviously, and she is a master at subtle propaganda, as in *Time on My Hands.*

Two of her greatest numbers will always be *Pavana—Spain 16th, Century,* and *Boy Cardinal* which she is invariably forced to repeat, and in spite of repeated viewings still is a shocking thrill at all times. Both of these numbers unerringly project the decadence and the strength and power of their time.

Pique-nique, Queen of Heaven, Vienna Provincial — 1910, *Balletomane-Connoisseur, Piano Music No.* 4, *Field Day* and *Oh, The Pain of It,* completed the program.

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FOOT-NOTES

(*Continued from page* 23)

tour in the United States. Instead, they will both go to South America. This will reopen territory which has been almost completely neglected by touring ballet companies for the past few years.

The Jooss Ballet sailed April 19 and will open its season there at the Teatro Sodre in Montevideo, May 8. On May 17 the Company starts an indefinite engagement at the Teatro Odeon in Buenos Aires with Rio de Janeiro, Sao Paulo and Santiago to follow.

The Ballet Russe will sail from New York, May 17, for Rio where they will play ten performances under municipal auspices, ten performances in other Brazilian cities, three weeks in Buenos Aires and a week in Montevideo. The entire cast will make this tour including Irina Baronova who joined the Company as guest star for the New York season. They will return to this country the middle of August to begin rehearsals for the fall season at the Metropolitan which is scheduled to open the last week in September.

•

THE BALLET THEATRE is rehearsing a part of the original company for summer performances at Lewisohn Stadium. The present rehearsals and classes are being conducted by Anthony Tudor, Eugene Loring and Anton Dolin.

•

THERE IS A RUMOR that Unday Shan-Kar may return to America for a brief tour next season. Shan-Kar's India Culture Center opened its training school near Almora in the United Provinces, March 1, after a tour of India.

•

ESTELLE DENNIS and the Dennis Dance Group are presenting three ballets in a return engagement at Bryn Mawr College, May 14; *Peter and the Wolf, Classical Symphony,* by Prokofieff, and *Synchore.*

•

JOSE LIMON, Mexican exponent of the modern dance, has been signed as featured dancer in the Shubert Musical revue, *Keep Off the Grass.*

•

REGINALD AND GLADYS LAUBIN, who present authentic programs of American Indian Dances, concluded their present season on April 6 at the American Museum of Natural History in New York City. They have fulfilled over two hundred concerts and lecture-recitals this season. During the summer, they will further their research work among the Indians of Montana and Texas and shall be ready to open their fall tour in Lake City on September 17.

•

DOROTHY BARRET was seen in a classic and modern dance recital, May 1, at the National Arts Club. Her program included *Nostalga, Reflet dans L'eau, Blue Fresco of Knossus, Figurina, Search for the Dead, Figurine* and *Spring Fever.* Miss Barret, who originates all her choreography, has derived many of her ideas from a trip she made around the world studying native dances.

•

THE FIRST RADIO consideration of the ballet *Giselle* was presented on Irving Deakin's Music and Ballet program over WQXR April 25. Anton Dolin and Alicia Markova, guest artists, discussed various aspects of the work and the attitude of audiences toward it. The music for the ballet was interpreted by Mme. Sonya Demidoff, concert pianist.

(*Continued on page* 40)

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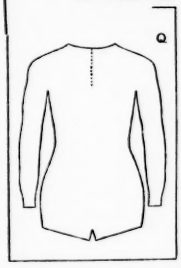

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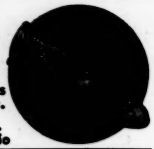

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FOOT-NOTES

(*Continued from page* 39)

JOSE CASTRO staged the dances for the annual *Ice Carnival* given by the Chicago Figure Skating Club at the Chicago Arena the last week in March. At the same time he also staged the dances for the annual *Black Friars'* Show at Chicago Universtiy for the fifth consecutive year.

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CONCLUDING their performances for this season, Grace and Kurt Graff made a short tour in a duo-dance program May 1 at Grinnel College, Grinnell, Iowa.

CALIFORNIA
by DORATHI BOCK PIERRE

THE FIRST DANCE DIRECTOR for the regular Civic Light Opera Festival has been announced as Aida Broadbent, who will stage the dances for *The Merry Widow* the week of May 27.

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MARIAN VAN TUYL and her concert group made their first concert appearances in Southern California on April 21 at the Pasadena Community Playhouse and April 22 at the Ebell Theatre. On April 18 they appeared in a lecture-demonstration at the University of Southern California.

•

WEST COAST DANCERS and dance concert audiences were saddened to hear of the tragic and untimely death of Beatrice Lewis, a brilliant and gifted concert dancer of San Francisco, who accidentally plunged to her death from a cliff overlooking the Pacific on March 20.

•

BOBBY CONNELLY is directing the dances for the MGM's picture *Two Girls on Broadway*, starring Lana Turner and George Murphy.

•

STEVE GRANGER is arranging tap numbers, and Queenie Smith, well known in musical comedy, is staging ballet and stage numbers for *The Cavalcade of Youth* being presented by the Rubens Musical Workshop.

•

SUTTONHOUSE PUBLISHERS are soon to release a book written by Serge Oukrainsky: *My Two Years with Anna Pavlowa.* The book will be profusely illustrated with photographs gathered by Mr. Oukrainsky during this period, many of them never seen before. •

POLLY GERTS appeared on an all Spanish program of the Tuesday Musical Club in Pasadena on April 2; and on April 15 appeared in a Minuet, Gavotte and Pavane for the Fine Arts Club, with accompaniment of piano and voice.

•

L. E. BEHYMER presented Virginia Johnson with Nathan Kirkpatrick and Company in a dance concert at the Ebell Theatre on May 9.

INDIAN DANCES OF TODAY

(*Continued from page* 16)

Through the open door appears a feather headdress, so voluminous that the wearer is lost for the moment in the bushy appendage. With bells jingling and gourd shaker rattling, he climbs down the ladder. In his hand he carries a long feather wand, gaily bedecked in feathers and brightly colored cloth.

Next through the door comes an Indian woman. In her hair she wears a small cluster of feathers and pieces of fur-like cotton. Her face is highly rouged, and she is attired in a knee-length ceremonial dress, richly decorated. Over her shoulders hangs a little cape of silken material, and her feet and legs are encased in white moccasins. In each hand she carries a feather wand.

As the dancers gather in the plaza, the drumming and chanting grows louder. The women are almost obscured in the mass of feathers, buckskin trousers, fur-trimmed moccasins, and paint worn by the men. When the last dancer has come from the kiva, the Indians form a long line, two abreast, alternating with two men, and two women.

Suddenly the drummers halt the sustained roll. The tom-toms are pounded with a new vigor, and a regular rhythmic beat begins. The dancers take up the beat, and the *Comanche Dance* is under way. With brief intermittent rest periods, the dance goes on from sunrise to sunset.

In the south plaza, the San Ildefonso Indians stage the *Buffalo Dance,* another supplication to the hunting gods. In this ceremonial, the chief characters wear shaggy buffalo heads, and come forth from the kiva only after a long preliminary dance, which amounts to an invitation from the other participants.

Once the buffalos have joined the dancers, they are herded by a clown into the center of the plaza, where the main dance, which amounts to a miniature drama, is staged. When the dance is concluded, the buffalos are escorted with great pomp back to the kiva, where they dodge inside to await the next invitation.

With the coming of sunset, the Indians put away the costumes of the *Comanche* and *Buffalo* dances to give attention to the *Kiowa Dance* in the evening. A lone dancer stages this supplication by going from house to house in the pueblo. At each place visited, he receives gifts of food.

In the spring the Pueblo Indians stage their ceremonial planting dances in supplication for good crops, and with summer comes the chants for rain. In autumn come the harvest dances. Each is strangely different, and so compelling that there is seldom a white visitor who is not moved by the rhythms of the drums, and the stamp of feet on the dusty ground.

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